WHITE DWARF

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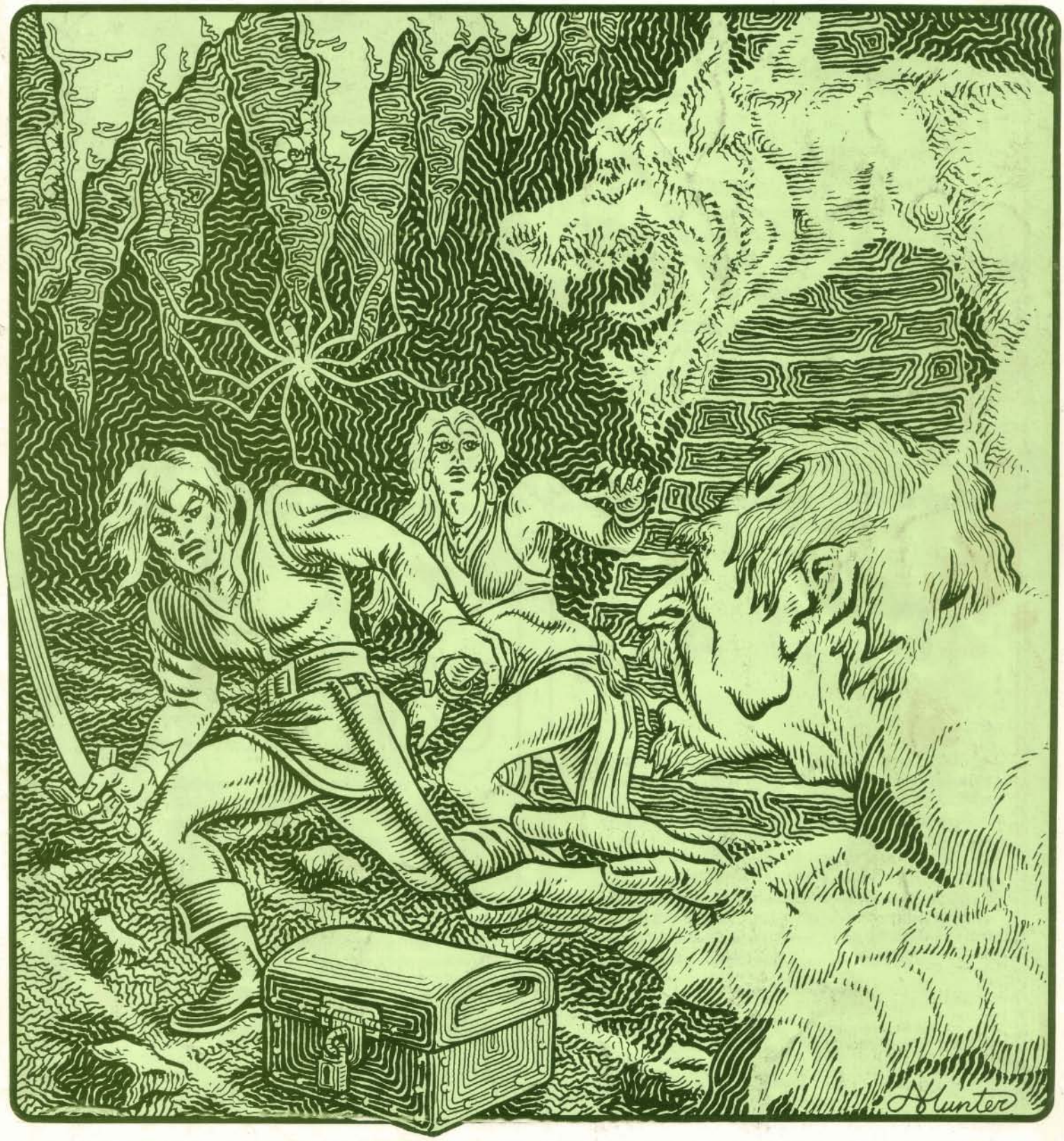

This Issue

- SOLO DUNGEON MAPPING — Do-It-Yourself Guide
- COLOURING CONAN'S THEWS — Figure Painting Hints

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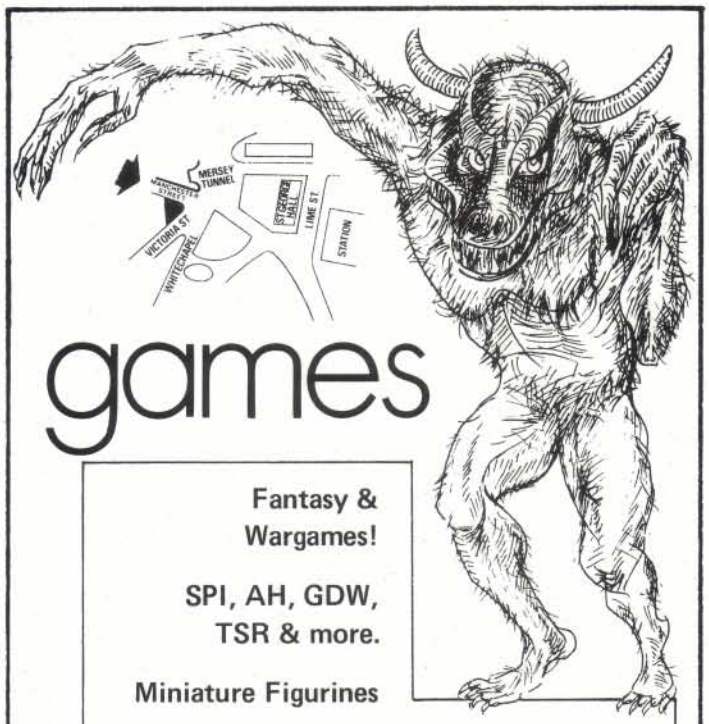

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WHITE DWARF

It was with some doubt that the decision to publish *White Dwarf* was taken. Was the UK SF/F games market large enough to justify its own glossy publication? Would US gamers find of interest a British magazine dedicated to American games? The answer to both questions appears to be 'yes'.

That is fortunate in that it allows us to continue publication, and help to provide a platform from which British SF/F gamers can voice their opinions or simply be kept informed of all the news and developments in the field.

This does not, however, mean that the editorial staff of *White Dwarf* can become complacent and let the magazine drift into a safe, stereotyped format. We want to keep it alive and bubbling with new ideas and interesting articles. We put into its pages that which *we* find of interest. But what of you, the reader — what do *you* want?

We would welcome your thoughts on this matter. Do you want more or less D&D-related material; do you want more coverage of Science Fiction games; do you wish to read articles by the inventors of SF/F games; should *Open Box* and *Treasure Chest* be increased or decreased in length; would you like more artwork; would you like to read fiction; any other suggestions?

Remember, *White Dwarf* is only as good as the reader allows it to be. We need your support either in the form of contributions or criticisms to make each issue better than the last.

May the Force be with you.

Ian Livingstone

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SOLO DUNGEON MAPPING

by Roger Moores

It seems to me that D&D is an ideal game for solo adventures, and indeed so is EPT; I recall enlisting as a deck hand (level 1) on an exciting expedition to Ss'amris Isle which worked well as a solo adventure apart from the fact that we kept getting lost at sea. My share of the spoils enabled me to finance myself and I continued to do quite well until I got impaled at around level 4 — but that is another story.

For solo adventures in D&D you need somewhat more than the game provides in the way of treasures, contacts, etc., as naturally you have no referee. Therefore it is important to improve on the contact tables to give you more variety. But the subject of this article is dungeon mapping, and I have devised a system which is useful, not only for lonely masochists, but also for DMs planning an underworld complex, for the dice can give you some very interesting dungeons which you might not originally have thought of. In other words, dungeons mapped under this system often seem to have an air of "authenticity".

Basically the system works like this. I have drawn up on graph paper some 100 'maps', each representing an underground area 200' x 200'. The 'maps' are not intended to be geomorphic in any way, so there is in fact no particular reason to have them all the same size. The key to the system is 'only map what you see'. For example, Figure A shows my Map No 22, which has four entry points (use a D4 to decide which). So, having decided on method of entry into the underworld — usually down a flight of steps, or a cliff-side cave, whatever your scenario decrees, our intrepid solo adventurer throws a '3' and therefore enters the 'Map' at point 3.

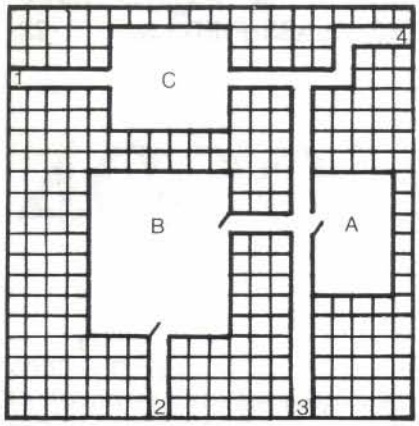
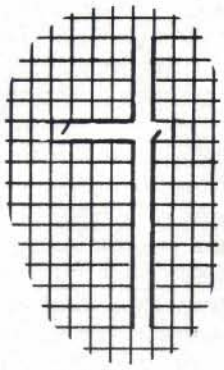


Figure A
Map 22

Charting his progress on his own blank sheet of graph paper, dicing every turn (as per D&D) for possible encounters, he — and any non-player hirelings or allies he has managed to secure — proceeds forwards for 100' without untoward incident until he is beside the closed door to Room A. In my underworlds, vision with torches is usually 40', so at this door our hero can see 30' to the left where there is a closed door, 40' ahead where he sees the blackness of the tunnel ahead, and, of course, the closed door to Room A. What he has 'mapped' so far on his own map appears in Figure B.

For the sake of this explanation he decides to ignore the passage to Room B and having explored Room A, tackling whatever the contact tables provide for in that room, he continues down the long tunnel for 70' from where he can see left 30' and the opening of a cavern (or something) and to the right 20' where the passage then turns left. He decides to go right in which case he will reach the end of the 'map' at Point 4, and his own map will look like Figure C.

Figure B



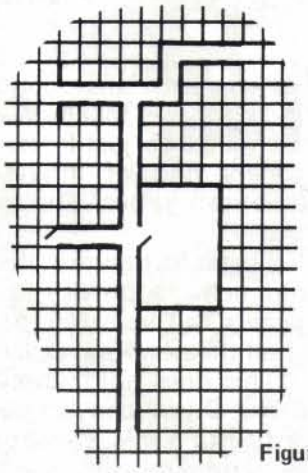
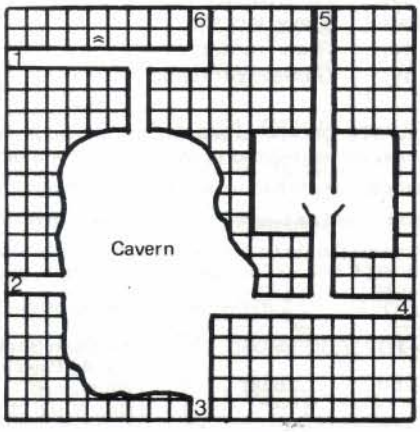


Figure C

He could of course now decide to go back and explore Chamber C or Room B, but the whole point of this system is that once he has decided to leave "Map 22" he must, should he subsequently return and decide to see what is behind the door to Room B, throw decimal dice to see which new 'Map' he starts on. In other words, once he has decided to go off 'Map 22' he does not know what is behind the door which at present leads to Room B. Let's assume he decides to leave Map 22 at point 4. He must first dice to see whether he stays on the same level or not. And here is my table for determining this. Throw a D20, and consult the column appropriate to the type of dungeon you are working in.

	Simple dungeon	Average dungeon	Deep dungeon
Straight on	1-12	1-14	1-8
Steps down 1-level	13	15-16	9-13
Steps up 1-level	14-16	17-18	14-18
Slope down 1-level	17	19	19
Slope up	18-20	20	20

(Unless specially indicated steps and slopes go along 20' for each level up/down)



≈ = Grille

Figure D
Map 34

It is a "simple" dungeon, our hero throws 8 and therefore stays on the same level. Now he throws decimal dice to see

which 'Map' he moves on to. Let's say he throws 34. 'Map' 34 has six entry points (Figure D). He throws a 6 (this time using a D6) and thus enters at Point 6. He sees a right turn 30' ahead and goes on. He continues past the passage leading to the cavern and arrives at Point 1.

Incidentally, the grille is a method of transfer between levels. It leads to a parallel passage on the level below or above (50% chance of each). I like to put one odd thing on each map if possible.

Assuming our hero comes off Map 34 at Point 1 his own map will look like Figure E. And so the adventure goes on until our hero thankfully comes out of the complex, or perishes deep down within it.

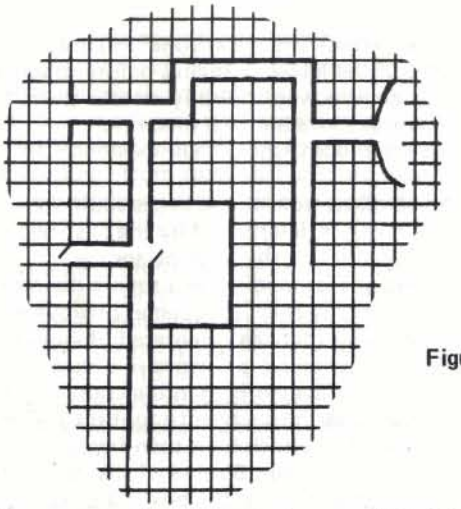


Figure E

Some anomalies need clearing up. With this method of "mapping only what you see" you are always liable to come round and meet yourself, so to speak. An example is Figure F where in continuing his adventures the hero arrives at Point A, which he had passed earlier on. We need to decide whether it's a blank wall (40% chance) or a secret door(60%). If it's a secret door there is a further 30% chance of its being one-way only. Fiddles are necessary sometimes, as for example on returning to what was previously identified as a cavern opening and not being able to return to the original map (indeed probably forgetting what map we were on at that time anyway). I use a D10 to give me the dimensions of the cavern in feet, and then dice (1 in 4 chance for doors or openings in each wall).

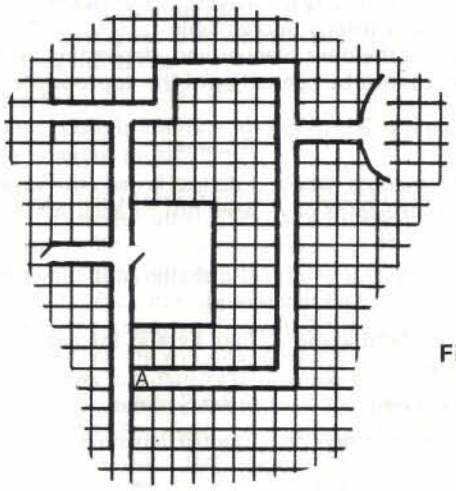


Figure F

Another anomaly is in coming up a level into a room or passage previously explored. Well, in this case there is a previously undetected trap-door. In this way all sorts of potential problems can be overcome.

Figures G, H and J shows some of the other 'Maps'. Figure G shows a 'Map' which enables one to reach different levels by means other than dicing to see if there is a change between 'Maps'. The key to Figure G is as follows (Remember as with other 'maps' to dice for entry point): Point 1 leads to a spiral staircase emerging at A. Dice 1, 2 or 3 it goes up a level, 4, 5 or 6 it goes down.

Point 2 leads to a straight staircase which goes up 1, 2 or 3 or down 4, 5 or 6 *two* levels.

Point 3 leads to a chute down 1 level (1 or 2) 2 levels (3 or 4) or 3 levels (5 or 6).

Point 4 leads to a dead end, with a 50% chance of a 20' trap springing at B.

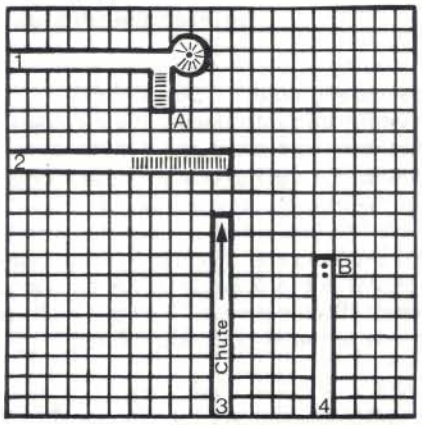


Figure G
Map 19

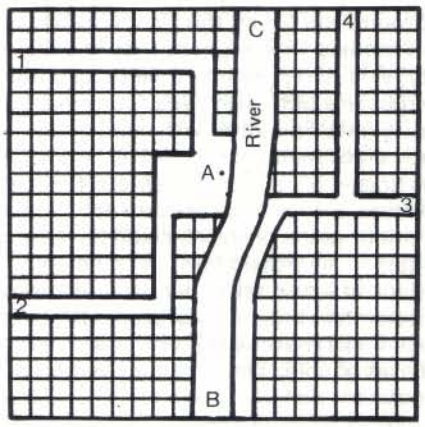


Figure H
Map 70

Figure H shows a map with leads to different sorts of maps. At Point A is a quayside with 50% chance of a boat complete with oars. Point B leads to a whole set of maps showing underground rivers with paths alongside, and Point C leads off to maps of rivers without paths; though on those maps there are plenty of chances of arriving at dry land and thence back to the main series of the maps, assuming you survive all the ghastly acquatic creatures lurking there. As a final example my Map S2 (Figure J) shows an underground river section with pathway alongside. If you joined this from point B on Figure H you would have to join it at Point A (as Point B on Map S2 doesn't match). On Figure J, C is a waterfall with steps alongside, 1, 2 or 3 up, 4, 5 or 6, down. There is a 70% chance of avoiding the waterfall if you are in the section above it and travelling by boat, and even if you fail to avoid it you must try swimming, abandoning all equipment and taking care to avoid those nasty little nanga panga fish which can turn a whole ox into a skelton in five minutes. . . .

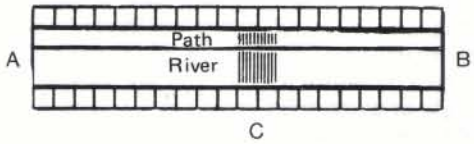


Figure J
Map S2

The possibilities are endless. Others of my 'Maps' contain nothing but rooms of different shapes and sizes, some with potential trapdoors in floors or ceilings. Some have up to 10 entry points, one has a village in a cavern, others have bits of temple complexes, and so on.

Try drawing your dungeon maps, and working your underworlds out in this fashion. It can produce fascinating dungeons — often resembling plans of the insides of Egyptian tombs or Roman catacombs, and in playing a solo adventure, you really feel that you don't know where you are going.

Competitive D&D

by Fred Hemmings

Last issue I explained my points allocation and scoring system whilst also introducing the members of the party that were to explore the dungeon, PANDORA'S MAZE. Now it is time to give the details held by the DM and explain the introductory section of the dungeon and the 1st level. As you will see, it was designed to scare parties more than anything else although in some cases it was almost too successful in this respect! Before entering, the parties were told that all ceilings were 15 metres high and all doors 10 unless otherwise stated (1 square = 2 metres).

Room 1

The entrance steps end in the centre of the long wall of a 4 x 2 room, and are by this time 4 meters wide. The ceiling of this room is 7 meters high. The room is completely empty, very dusty, with a stone flagged floor on which numerous sets of human sized footprints lead to and from the opposite wall. This latter wall consists entirely of a pair of gigantic black metal doors, each decorated with an inward facing dragon on gold leaf. Between the dragons is an inscription. All these decorations are badly broken and the inscription, whilst readable, could be misinterpreted since it is written in an archaic form of common, in addition to which many letters are either damaged or missing. The inscription takes the form of a poem with four verses (two on each door), but the third of these is missing save for a few flakes of gold. The remaining verses appear to read:

1 Stranger:
You stand at the portal of a place,
The name of which has caused all grief,
So hold the lid of death in place,
Let hope not shatter on his reef.

2 Who would attempt this glorious deed,
Let him stand forth against the might,
Of all who block and pay no heed,
To the darkest force of night.

3 MISSING

4 Treading on across the floor,
Remember well the leading knave,
Of a band, two score, no more.
Strike the rock with a stave!

Note: The floor must be struck with a stave and the words 'Open Sesame' voiced before the door *can* be opened; they do not self open in any other way.

Room 2

The doors from room 1 open in the centre of the long wall of a larger room with 2 squares of wall on each side of the doors, the room is 3 squares deep and 2 meters high. There are double doors of pink marble, each 2 squares wide, at either end of the far wall whilst its centre four squares are a mural. This mural shows a lady in greek dress, seated on a low stool in front of a table of toiletry implements and requisites. She holds a mirror in her left hand and a square of cloth in her right, with which she appears to be applying something to her cheek. The room in which she is pictured is draped in deep red save for a single window which is small and barred. Beneath the window is a large open chest which appears to contain clothing. The floor seems to be of marble. The floor of the actual room is divided into three segments. The two pieces of floor, running the length of the room, from both the double doors in the opposite wall appear to be made of unbroken pink marble. The central section (4 squares wide and 3 deep), is of black marble divided into twelve large squares into each of which a letter is deeply cut. (See map for details of position, previously explained here). Within the room, immediately on either side of the doors through which the party is entering, stands a stone golem, facing towards them. Each of the double doors opposite bears a small plaque but these can obviously only be read if approached closely.

Note: The golems will attack and kill anyone who does not step on at least two of the lettered squares before touching the pink marble, or anyone who foolishly attacks them. They will not otherwise move and will under no circumstances leave the room, unless their existence is threatened.

The passage to be taken from the passages south of rooms 5 and 6 (see map), is determined by the first two lettered squares trodden on by the same person.

The mural. If someone is standing on a square directly in front of it, then, and only then, it becomes obvious that this is in fact a small room that can be entered. Behind the drapes on the left of the window is a sword in a sheath (+1 neutral IQ2). Beneath the clothing in the chest is a trap dropping chest and searcher into a twenty foot pit where he takes 1 – 4 damage after which he is then free to examine the chest which contains 5 robes of silk, a pair of sandles, a wand and a small box. In the box is a broach in the form of a scorpion and made of turquoise which will obey the orders of anyone who picks it up. It has a poisonous sting and two pincers at 1 – 4, all of which can be used simultaneously. It has a speed of half heavy man, an armour class of 4 and 10 hit points. If killed it will shatter to dust, if not, due to the fine carving it is worth 20,000 GPs. The items on the table consist of 2 brushes, 2 combs, a large shell and twelve bottles. The mirror is a special mirror of life trapping with four unusual qualities: (a) anyone or thing entering it will become violently chaotic but retain abilities; (b) no matter the number of hit dice, all creatures must save against it as if first level; (c) on the third occasion when a creature is called forth the mirror will shatter and all it contained will attack the party until one side is totally destroyed; (d) until this happens the mirror is totally unbreakable.

The messages on the door plaques vary depending on the party, the doors cannot be opened until the appropriate clue is solved:

Party	Clue	Answer
1	If ringing the changes, when does an arrow projector pay his creditors	I do not know (the words need not be accurate)
	It's the real thing	If disbelieved it ceases to exist
2	State that you stand as did Maude's suitor	I am here at the gate alone
	This street is closed	Open Sesame
3	What sort of fruit grows on pylons	Electric currents
	And lo, the first shall be last	Only the last member of the party to enter the room can open this door
4	I will open if told to	Must be told 3 times in quick succession
	And Jesus said	Is opened merely by knocking
5	Someday . . . Judy Garland	Opened by wishing upon a Star

What would you do with a flying door?	Smoke it (Condor).

Room 3

The room is 2 squares deep and 8 long, the doors from room 2 opening into the north wall. There are two opening in the opposite wall, each 1 square wide and on the third square from each end. The room is empty, chilly, grey and slimy. Moisture runs away through a 6 inch wide circular drain in the centre of the floor.

Note: This room is totally harmless.

Room 4

A black room with a black semi-transparent glass floor through which can vaguely be seen a very deep pit at the bottom of which are numerous spikes and discoloured points. The room is eight squares each way and set squarely south of the previous room after two squares of passage in each of the corridors from room 3. There are two exits in the south wall, each two squares wide and starting one square from each wall.

Note: The floor will not break under any circumstances.

After five moves along either of the passages south of room 4, both of which are six moves long (at heavy man speed), the party will be 'monstered' from behind by four lions of 11, 13, 14 and 17 hits. They will be twenty meters behind the party (at the limit of vision), ten meters ahead will be the double doors to either room 5 or 6 (see map).

Room 5

This room is four squares each way with a second double door opposite the one you are entering. This room is made up as a sitting room with two arm chairs, a coffee table, a roll top desk and a swivel chair (all the furniture is mainly of wood). The floor is carpeted in a heroic design. A man is seated in one chair.

Note: In the room is Sir Percy Vere, a 15th level (lawful) lord with 84 hits; he is 18+2+3 strong with an IQ of 18, all other attributes are 11. He will allow any party to pass on request (if spoken in lawful or common), and will assist by fighting any wandering monsters present, but will not voluntarily leave the room under any circumstances. This character wears 2 +3 rings and +5 armour, he carries a +5 shield and a +5 holy sword (IQ 12 Ego 9) with teleport and flying abilities (and three normal ones at random). He will never give up any of this equipment whilst he lives unless mirrored.

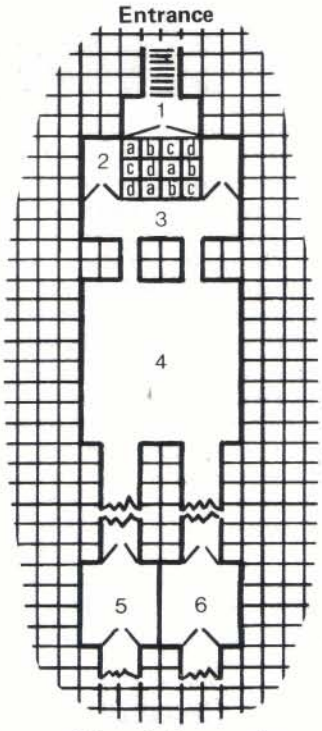
Room 6

This room is identical to number 5 except that the carpet has a religious motif.

Note: The person sitting in the chair here is Black John a 15th level Evil High Priest with 45 hits; he is 16 strong with an IQ of 18 and a wisdom of 13, all other attributes are 11. He is unhelpful and irritable, not permitting anyone to enter his room (but he can be bribed to do so, and given the opportunities will intimate this, one magic item per party). He will not assist against the wandering monsters but neither will he allow them into the room unless unable to prevent this. This character wears 2 +3 rings and +5 armour, he carries a +5 shield and a +5 chaotic morning star (IQ 12 Ego 9) with teleport and flying abilities (and three normal sword abilities at random). He will never give up any of this equipment whilst he lives unless mirrored. His spells are darkness, protection from good, 4 cause light wounds, 3 unbless, 2 hold person, silence, speak with dead, 2 prayer, 3 disease, 2 sticks to snakes, 2 cause serious wounds, quest, 3 fingers of death and a blade barrier.

Special Corridors

After leaving either room 5 or 6, and the section of corridor



beyond them, the party will enter one of the special sections of corridor which were, again, designed more to frighten than harm. Which section of corridor having been determined by the first letters stepped on in room 2 (no corridor would be used more than once in a series of expeditions).

Having passed through the secret door towards the end of each special corridor section the party arrive in the matter transmitter room. This room is 7 squares each way, the entrance being in the middle of one wall. It has an earth floor and no visible ceiling. There are two entrances in each of the other three walls, on the second and third squares from each corner. The whole room is a matter transmitter and the exit door used makes no difference. In each case a 12-sided die is thrown and, with a six having been added, gives the number of the room from 7 – 18 from which a party must attempt to reach the central room of a 51 room complex.

Although this appears to be quite a large group of rooms it is not insofar as any single party is concerned. Although a multiple choice exists at each of the square corridors that a party passes by, they can only enter a series of 6 rooms, culminating in number 51. This is due to the fact that doors other than those in their series of rooms cannot be opened.

Although these rooms are ordinary in the sense of containing straightforward dungeon type-contents, monsters and treasure were chosen first to give all routes an approximate equality of both problems and rewards, the latter chosen to boost the party for future dangers. Room 51 however is special.

Room 51

The room has stone walls and floor and four entrances, but only that entered by the party will open. In the centre of the room is a plinth upon which is a dial which can be turned to indicate *any* of the known magic items. There is also a section labeled 'You invent something'. An inscription on the plinth reads:–

This the machine of heart's desire
Can make your wildest dreams transpire.
Select as treasure what you will,
But beware the bitter pill;
For an item most prestigious
You must fight a foe prodigious.
All together, one at a time,
The choices are, as always, thine.
Turn the dial, stand and wait
To be delivered to your fate.

The item selected is then looked up on a table where it is considered in terms of potency, and the appropriate monsters provided. These may be anything from a pair of giant rats to a pair of rakshasi. There is no escape for, directly the dial is turned, the door slams shut and all in the room are lowered to an interlevel area where the combat takes place. Assuming the person or party are victorious, the item dialed will appear on the plinth and the room will lower once more. The reason for this second lowering is that in addition to the deciding monster to be fought, the magic item also gives the level at which the dialer will be transported after the combat. The

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COMPETITIVE D&D

Continued from page 7

more powerful the item, the deeper in the dungeon will be the exit.

I do not propose to detail levels two, three and four; suffice it to say that in each case a massive central room gave a choice of eight routes each consisting of five rooms on the second level and three on each of the others. The party targets would appear in the appropriate rooms regardless of the route taken by simply inserting the appropriate decoration as the room in question was reached. On these levels there was no choice of route once the central room was left, nor were they symetrical in any way. In each case the routes led to one of four staircases connecting levels two, three, four and five but with no way of reaching the first again.

Let us assume that the magic item chosen in room 51 was so potent that the party arrive (victorious!) on the fifth level. They will find themselves in a room four squares each way and with only one exit. Beyond this lies the fifth level, but a detailed description of that will have to wait until next time.

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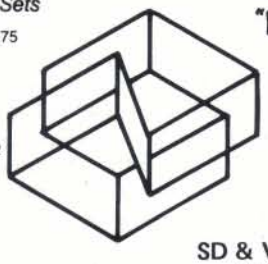

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The Monstermark System

by Don Turnbull

This time it is probably best to start with a Monster Determination table since we now have twelve monster levels (*see White Dwarf 2*) as opposed to *Greyhawk's* six. To compose a new table isn't easy, however. Should it be impossible, or merely highly improbable, for a party to meet a Demon or a Golem on the first dungeon level? Should 'simple' monsters be banned from deeper dungeon levels, on the assumption that if they ever got down there by mistake they will long since have been chewed up by the inmates?

Monster Determination Table

Level Below Ground	Monster Level Table 1	2	3	4	5	6	7	8	9	10	11	12
1	1–6	7–12	13–19	20								
2	1–3	4–8	9–13	14–17	18–19	20						
3	1	2–5	6–9	10–12	13–15	16–18	19	20				
4	1	2–4	5–7	8–10	11–13	14–16	17	18	19	20		
5	1	2	3–4	5–7	8–10	11–13	14–15	16	17	18	19	20
6,7		1	2	3–5	6–8	9–11	12–14	15–16	17	18	19	20
8,9			1	2–3	4–6	7–9	10–12	13–15	16–17	18	19	20
10–12				1	2–3	4–6	7–9	10–12	13–15	16–17	18–19	20
13+				1	2	3–4	5–7	8–10	11–13	14–16	17–18	19–20

Additionally, I believe the Monster Determination Table should not be viewed in isolation from the other parameters of a dungeon. A lot depends, for instance, on the dungeon's generosity or otherwise. One which swims in Gold Pieces should have harder monsters than one with little treasure otherwise balance will be lost. And how does a DM attempt to relate the general level of an exploring party (which he probably doesn't know when the dungeon is designed) with a 'fair' level of monster toughness? A party of first level characters venturing for the first time into a dungeon would not care to meet half a dozen Trolls, but the same party, a few adventures later and with a few thousand experience points and magical items under their belts, might relish Troll-bashing. Again, my own experience is that few parties will venture deep into a dungeon, no matter how strong they are, while they have reason to suspect reasonably rich pickings still remaining on level 1. Perhaps this is a good reason for limiting the number of rooms on the easier levels.

To compose a new table is therefore rather more complicated than it might at first appear, and before doing so a DM will have to reconcile quite a lot of subjective judgements. He may, of course, merely combine my suggested monster levels (so that level 1 and level 2 monsters would be in level 1, level 3 and level 4 monsters would comprise level 2 etc.) and use the table in volume III of the rules (page 10).

Experience Points

However, a second practical use of the Monstermark is to determine the experience points which should be awarded for slaying a particular beast. Although it has been said by quite a few D&D addicts that the Greyhawk system of experience points, which is based on monsters' hit dice, is too stingy I don't think this is something which can be considered in isolation. Overall, the DM has to decide how generous or stingy his dungeon should be and the number of experience points available per level is not a bad measure. However, there are drawbacks which include the following at least:—

(a) the number of features (rooms etc) wherein experience can be gained will vary from level to level and from dungeon to dungeon; if the overall experience points total is to be the same in all cases, those dungeons whose first level contains a large number of rooms, like mine, would be populated exclusively with weak beasts, and that's no fun, particularly for the DM who never gets to see anyone killed.

(b) DMs award experience points for different things — some award them only for gold and for monster-slaying; others add the use of spells and success in turning away Undead, while still others (I understand) award experience to a character for finding a magic sword, wand or other device/artifact. Amongst the players who regularly penetrate the Greenlands Dungeon is one who persistently claims that his successful mapping, which allows the party to get out alive (only every so often) should be rewarded with experience points — and he has a case, though he knows damned well I will never concede it.

(c) DMs are — and in my opinion should be — apparently inconsistent in handing out experience points. If a party meets and kills a single Hobgoblin, gaining X experience points for doing so, should they get 10X points for killing 10 Hobgoblins? 50X for killing 50 of the things? I doubt it — the risk taken does not bear a linear relationship to the number of monsters; killing a single mewling, puking, scared-stiff Hobgoblin is not only an act of cowardice and uncharitable to boot, it also carries virtually no risk for any party. How to allow for this factor is, however, quite another matter and I have ignored it in the analysis which follows. Yet another aspect in which contributions from readers would be welcome.

We are therefore in a morass of subjective judgements from which there seems little hope of escape (now we're back to the Greenlands Dungeon again). In the final analysis it is the DM who must reconcile these judgements in his own mind when designing his masterpiece and the proof of the pudding will, as usual, only emerge after the damned thing is eaten and it's too late to change it. DMs must start their task secure in the knowledge that a generous dungeon leads rapidly to boredom; to 'own' a 38th level fighter (which an acquaintance of mine actually claims to do) is cold comfort when no self-respecting DM will let him enter another dungeon. Contrariwise, the designer of a harsh and stingy dungeon can't expect to keep his friends for long — and it must be a very lonely job designing dungeons which no-one will enter.

Inevitably it will be difficult, particularly for an inexperienced DM, to avoid these extremes, in which case the only hope is to be sensitive in the course of play itself, varying treasure and number of monsters to try to counter-balance whichever extreme seems to be inherent in the dungeon's design. The looks on the players' faces will give sufficient guidance.

When I first started this racket, my dungeon was too hard but I kept rigidly to the pre-prepared plans. The result was the death of a number of well-beloved characters and the near-ostracism of my dungeon. More recently, I have designed with the original fault in mind and have tried to correct it; sometimes I have failed and it emerges as too tough, while at others it emerges that I have over-reacted towards the simple extreme. So let me nail my colours to the mast — when engaged in the happy art of DMing, I unashamedly bend things quite regularly nowadays to try to preserve my sense of the balance. Whether I have succeeded or not I don't know, but at least players still want to penetrate — and occasionally don't seem to mind perishing in — the Greenlands Dungeon. I have avoided the strong temptation to conduct a secret vendetta against any particular character; mind you, if I ever get my hands on that sod Witherspoon. . . .

All this may sound like heresy, but I believe flexibility and sensitivity are the most important qualities of a good DM. After all, the main purpose of playing the game is to enjoy it, for good or for ill — players can't do this if they have to spend

Continued on page 10

THE MONSTERMARK SYSTEM

Continued from page 9

time perpetually rolling new characters to replace the bodies littering the upper levels, nor can it be particularly enjoyable to own a 132nd level fighter who needs a fleet of lorries to carry all his goodies, who employs a full-time librarian to store and catalogue them and to whom slaying an Iron Golem at every turn is merely passing the time of day.

So, circuitously, back to experience points. In my view they are intended to reflect *risk*. A character gets experience for meleeing with a monster because there is a finite, non-zero, risk that he will be killed or at least suffer wounds which could contribute to his eventual death. He gets experience for gold because he has taken risks in order to grab it. He gets experience for surviving traps, magical attacks and the ceiling falling on him. He should not, however, get experience for finding a magic sword or that seven-spell scroll since these things will assist him in getting experience by other means. He should get experience for being kissed by a Succubus or charmed by a Harpy, but thrashing around in the straw in room 47 with the Priestess should be rewarded, not with experience points, but with the loss of 2 – 5 strength points (depending on the Priestess) and an utter shattering of constitution for the rest of the day.

Since the whole purpose of the Monstermark is to measure the risk inherent in tackling a particular monster, experience points should bear a linear relationship to **M**. But there is a difficulty, no matter how you have resolved the various subjective problems I mentioned earlier. If there was a 1:1 relationship between experience points and **M** values, killing a Kobold would earn a mere 1.1 points – not worth the effort – while slaughtering an Iron Golem would earn nearly 33,000. Granted there are only two monsters with five-figure values of **M** and precious few with **M** in excess of 2,000 so that extreme might be tolerable, but the lower extreme end of the scale is quite ludicrous.

At the least, killing a Kobold should be worth 5 or 10 experience points, otherwise no-one will ever be promoted.

Men & Magic suggests, with a good deal of justification, that experience points awarded should vary according to the level of the character. If a first level fighter performed an act in the dungeon's first level which earned 100 experience points, the same act performed by a 5th level fighter in the dungeon's 4th level would earn 4/5 x 100 = 80 points. This seems very sensible, though I don't see why a 4th level fighter in the dungeon's 5th level should not get 5/4 x 100 = 125 points for the same act (Men & Magic rules that ratios greater than 1:1 are not permitted and would award 100 points only in the latter example). To select the dungeon's level as a modifier seems to me inappropriate, and this is recognised by the Greyhawk system. Now we have **M** which is an ideal modifier, and I can suggest the basic rule:

Experience points awarded are proportional to

$$\frac{\text{the Monstermark } \mathbf{M}}{\text{character's level}}$$

The constant of proportionality must be devised so as to reconcile the various subjective judgements I mentioned earlier, and for simplicity **M** should be rounded up to the next highest multiple of 5 before entering the calculation.

For the sake of some examples, let the constant of proportionality be 10, so

$$\text{Experience points} = \frac{10\mathbf{M}}{\text{character's level}}$$

with **M** rounded up. In all examples I will assume that total experience points gained are divided equally between all the characters actively participating.

Example 1

A lone 2nd level fighter happens upon three Goblins and kills them. Since **M** = 2.3 for a goblin, this is rounded up to 5 and the total experience is 3 x 5 x 10 = 150. Since he is second level he gets 150/2 = 75 points for this heartless act.

Example 2

A party happens to slay a Manticore with the loss of a bit of life. Discounting those killed, three fighters (two 3rd level, one 4th), a 3rd level cleric and a 5th level MU actually participated in the scrap. **M** = 145 for a Manticore so the total experience available is 1450 (Greyhawk would say 650). Since five characters are involved they share out equally – basic 290 points each.

The third level fighters and the cleric would each get 290/3 = 96.7. Say 100.

The fourth level fighter would get 290/4 = 72.5. Say 75.

The fifth level MU would get 290/5 = 58. Say 60.

(Again, rounding up the resulting experience points for each character to the next multiple of 5 keeps the arithmetic tidy).

Example 3

A large party emerges triumphant from a melee – a complex business involving four Giant Snakes and Two Giant Scorpions. Survivors who actively participated in the melee were five fighters (two 4th level, two 3rd level and a foolhardy 1st level who couldn't find the door), two clerics (one 5th, one 2nd level) and a 3rd level MU.

M = 102 for the Snakes so the experience available is 105 x 4 x 10 = 4,200.

M = 78 for the Scorpions so the experience available is 80 x 2 x 10 = 1,600.

Total experience available is 5,800 (Greyhawk would say 600), shared equally between eight characters which means 725 each in basic terms.

The two fourth level fighters each get 725/4 = 181.25 or 185.

The three third level characters each get 725/3 = 241.7 or 245.

The second level cleric gets 725/2 = 362.5 or 365.

The first level fighter gets 725 – lucky dog!

The fifth level cleric has to be content with 725/5 = 145.

Example 4

A lone 8th level fighter, cut off from his mates in an unexplored part of the dank fifth dungeon level, luckily kills a Shambling Mound of 7 dice. **M** for this beast is 770 so he gets 770 x 10/8 = 962.5 or 965 points. Mind you, how he survived the 385 hits the thing would on average hand out is quite another matter; let's say he was clad in a Centurion tank.

(One disadvantage of this system is that the strong and high-level characters subsidise the weak and low-level; they may wish to do this, of course, but if they don't they could, for instance, agree to divide the total experience points in proportion to the level of the character in the first place).

Off-hand I would say this is not far off the mark – the results don't seem particularly generous or particularly stingy. The fighter in example 1 would need to repeat his encounter 27 times to gain promotion to third level, while our friend in the Centurion, to attain 9th level, would need to find another 124 Shambling Mounds! This may seem too many, but remember he should be picking up a fortune in GP on the fifth level and every 965 GP he finds means one fewer Shambling Mound to tackle. In that light, a factor of 10 may be too generous (and from my limited experience of the system I should say it is). If you regard the factor of 10 as too high or too low, which depends on the standard you have set in your dungeon, it is a simple matter to vary it to suit your taste. My own dungeon uses a factor of . . . ah, that would be telling.

Wandering Monsters

Another use of **M** is to give guidance on the number of wandering monsters which should appear against a party of a particular size and strength. I assume that other DMs agree with me that wanderers should present a party with just as great a threat as treasure-guardians – I don't think their

presence is worthwhile if they are only there to boost experience and help the party limber up. It is an easy business to calculate the average number of hits a party can take, as the following example shows.

Example

A party consisting of four fighters (one 2nd, one 3rd and two 5ths), three clerics (one 1st, two 4ths) and three MUs (one 2nd, two 3rds) meets some wandering Bugbears. How many Bugbears should be arranged if the encounter is
(a) to be fatal to the entire party?
(b) to reduce the party by half their hits?
(c) to reduce the party's hits by two hits per character?

Assume no magic weapons, armour or spells, and don't allow either side to run away.

First, the average hits of the party:

Two 5th level fighters (5 dice +1) have average hits $2 \times (5 \times 9/2 + 1) = 47$.

One 3rd level fighter (3 dice) has average hits $3 \times 9/2 = 13\frac{1}{2}$

One 2nd level fighter (2 dice) has average hits $2 \times 9/2 = 9$

Two 4th level clerics (4 6-sided dice) have average hits $2 \times 4 \times 7/2 = 28$

One 1st level cleric (1 6-sided die) has average hits $7/2 = 3\frac{1}{2}$

Two 3rd level MUs (2 4-sided dice) have average hits $2 \times 2 \times 5/2 = 10$

One 2nd level MU (1 4-sided die + 1) has average hits $5/2 + 1 = 3\frac{1}{2}$

Total average hits for the party = $114\frac{1}{2}$.

(a) **M** for the Bugbear is 18.4 so we need $\frac{114.5}{18.4} = 6.22$ to deliver the right number of hits. So 7 of them are likely to slaughter the party.
(b) To deliver half hits we need half the number or 3.11. 3 Bugbears will probably do the trick.
(c) To deliver 2 hits per character requires 20 hits so we need $\frac{20}{18.4} = 1.1$ Bugbears and a single wanderer nearly meets this condition.

Not only is this method tedious — who would expect a DM to cower behind his screen for long enough to work out that lot? — but it is also wildly approximate, for one reason because it disallows the use of magic in any form. A single Sleep spell for instance would upset all the arithmetic and it's hard to believe no magic swords or whatnot. In any case, a party which had no magic use at all would be pardoned for hastily seeking the nearest exit if they happened to meet 7 Bugbears.

So this method can give a very rough guide, at best, and I suppose it may be of limited use to designers who plot out their wanderers before the game. I have found it useful to roll for the wanderers and their hits when planning the dungeon (in other words to pre-plan the wanderers, though not their locations, in the same detail as the guardians of treasure). This saves a lot of time when that 6 appears, but is risky in that a large party of wanderers could happen to appear just when a much-battered and depleted group of adventurers had deservedly reached the exit stairs. Again, intuition and flexibility are the best guides — in such a case, reduce the number of wanderers on the spot; if the players find out you are bending your own rules, I hardly think they will complain.

Monsters and Treasure

Finally, another possible use for **M** but one which I don't intend to pursue. This is to regulate monsters and treasure so that a monster with high **M** always guards a rich hoard while a low **M** monster guards the peanuts. Frankly, I don't think such a constraint adds to the game and may even detract from its enjoyment. There seems to be no reason why a couple of Orcs shouldn't be left guarding 5,000 GPs — they may simply be short of Orcs willing to undertake the unsocial hours of guard-duty, and look at the pleasant surprise the party will get. On the other hand, most DMs have a grisly sense of humour and stationing a regiment of Ogres to guard a couple of hundred silver pieces may well appeal to it (again, the Ogre economy might be based on silver since they hate the sight of gold and its touch brings them out in spots). Nor do I think a DM should give such obvious clues as to the location of his richest treasure. So I do not intend to investigate this idea further, but anyone wanting to do so can profitably pursue the method already derived for experience points.

With that, I think we have now covered the obvious uses of the Monstermark, but if readers derive other applications I would be interested to learn about them. It has been a very long haul, but I hope you will think it worth the effort.

Monster Mis-marks

As I said in the Monstermark article, I can't hope to have carried out all those calculations without error, and Roger Musson kindly wrote to me from Edinburgh to point out a few errors. My thanks to him for the checking he has carried out, but my sincere hope that he doesn't find any more!

THE OWL BEAR. My calculator slipped somewhere here and the values of **D**, **A** and **M** are all twice what they should be. **D** should be 14.3, **A** should be 56.6 and **M** should be 84.9. This puts the beast in Level V of the monster level tables rather than level VII.

THE WIGHT. Mr. Musson points out that the Wight's **M** is rather close to that of the Wraith, its bigger brother, and I am inclined to agree. This is one of those subjective things, and I still 'feel' that the beast should be on level IV of the monster level tables, so I propose to reduce the Wight's value of **M** to 41.0 which places it about half-way between Ghoul and Wraith.

THE GOLEMS. Judges Guild give different figures for the Golems' Armour Class than the ones I used, and I am inclined to prefer the JG version which reveal the following amendments:

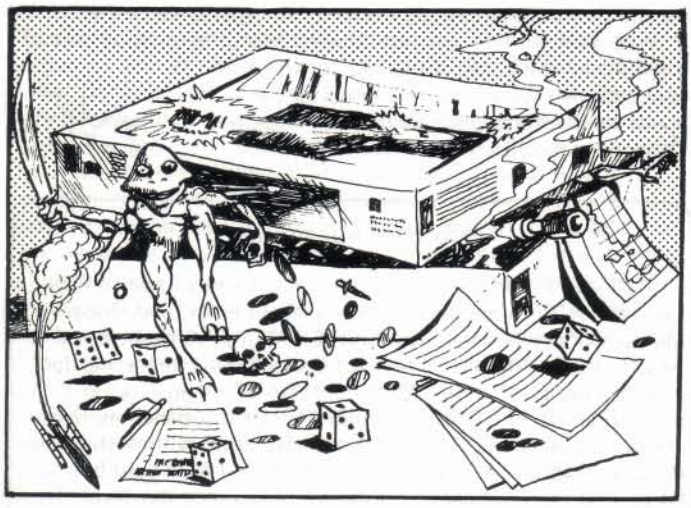
Flesh Golem	AC9	**D**=(16.2)	**A**=(87.3)	**M**= 174.6	Level VII
Stone Golem	AC5	**D**=(39.2)	**A**=(308.6)	**M**= 926	Level XI
Iron Golem	AC2	**D**=(88.8)	**A**=(1368.8)	**M**=8212.8	Level XII

Apropos of Golems, the 'Hit Dice' column printed in *White Dwarf 2* should be 'Hit Points'.

If anyone else thinks they have spotted errors or inconsistencies in the Monstermark articles I would be interested to hear from them — please write c/o *White Dwarf*.

Don Turnbull

OPEN BOX



OPEN BOX examines Science Fiction and Fantasy games and rulebooks currently in the shops. The reviews have been written by either independent authorities or members of the White Dwarf Test Panel.

The summaries are the Test Panel's opinion of four good and four bad points of the game reviewed. The OVERALL figure, on a 1–10 scale, rates the game itself taking all factors into consideration.

Please note that reviews carried out by people not on the Test Panel do not receive a rating.

D&D PLAYING AIDS

Judges Guild

From a relatively new American organisation called Judges Guild (UK Agent – Games Workshop) comes a range of play aids which warrant careful examination by serious Dungeon-masters. Space does not permit a full review of each item now available, so vast is the scope of one 'pack' in particular, but let the reader not equate brevity of review with superficiality of product.

First let us look at the **Ready Ref Sheets** (£2.35). This package contains 20 pages of charts as follows:-

A 5 copies of 'Men Attacking' combat matrix; Hit Probability variations for strength, weapons, missiles, target posture; weapon damage; Greyhawk experience points; saving throws; Clerics v Undead.

B 5 copies of Man-to-Man melee table; saving throws; Clerics v Undead. (Printed on the reverse of Chart A).

C 2 copies of Characters' Checklist (on which a DM can list the characteristics of all members of the party in his game).

D 2 copies of Wizards' Guide – costs of manufacture of weapons, rings, wands and potions.

E 2 copies of Building costs (construction of castles, earthworks etc.). (Printed on the reverse of chart D).

F 2 copies of Miscellaneous tables – Surprise in Encounters, Phantasmal Forces, Weapon Priority in melee, times required for actions.

G 2 copies of 'Monsters Attacking' combat matrix, with a listing of 120 monsters with suggested attack modes.

(The lettering is mine – it will come in useful later.)

These charts are on relatively flimsy paper and are A4 size. If they are to be given a lot of use, encase them in clear plastic envelopes to give them a long life.

Some of the tables are not extracts from the D&D rules, but rather are suggestions from JG as to how certain aspects of the game should be handled. Most of the charts on sheet F are in this category. I haven't tried them in a game, but see nothing with which to argue at present.

Needless to say, it is very helpful to DM and players alike to have these useful data assembled in compact form and in sufficient copies to go round the game board conveniently. Many DMs will already have assembled their own charts and play aids, but I doubt if they are as comprehensive as these – mine certainly aren't. Some DMs would disagree with some monster attack modes on chart G, and chart E will not be needed by many DMs, but this pack is worth the money for charts A, B, D and F alone, even if you are particularly attached to your own versions.

The Judge's Shield (£1.50) consists of three cardboard panels which can be assembled with clear tape to form the DM 'privacy screen'. Both sides of each panel are crammed with useful data (I will cross-refer to the Ready Ref charts for brevity):-

Judge's Side – all information on charts A, F and G (but about 170 monsters instead of 120).

Players' Side – all information on charts A and F plus tables of experience, dice and (where relevant) spell levels for Fighters, Thieves, Rangers, Monks, Magic-Users, Clerics, Illusionists, Bards, Druids and Assassins.

These panels contain virtually all the information needed for DM and players during a game, and moreover are much more durable than the Ready Ref Sheets. Unless you have made up your own, an essential for any serious DM.

The 135 **TAC Cards** (£2.75) will take up extra space on the game table and a few of them are perhaps not essential even if the general principle of their use is accepted. Nevertheless their use would go a long way towards regularising melee. Most of them simply indicate what a character has in his hand at a given time, but some also indicate what action the character is taking. To change from one weapon to another generally takes one melee round, so a 'pause' of that length must be inserted between the display of successive weapons. This is achieved by turning the card over – weapon cards simply have 'change' on the back which indicates that a switch from, say, sword to mace is being undertaken. The next melee round the player removes that card and replaces it with another to show that the replacement weapon is now in use. This is the basic system, but there are complications which particular cards handle – for instance the 'Dagger' card has 'Change' and 'Throw' on the reverse.

The card pack contains:

68 weapon cards, ranging from sword to pole arm and light crossbow to longbow; these simply have 'change' on the reverse.

12 weapon cards, 6 dagger and 6 spear, with other options on the reverse such as 'throw'.

6 weapon cards with Mounted Lance on one side and Pike on the other, each side having the 'change' at the foot of the card.

6 shield cards with simply 'change' on the reverse.

6 torch cards with 'change' and 'strike flint' on the reverse.

4 wand cards with staffs on the reverse (no delay in switching these).

6 equipment cards with change, mirror, rope and miscellaneous on one side and flask, cross, sack and spikes on the other.

18 action cards in 3 sets of 6, including melee actions (punch, grapple) and other actions (activate magical item, read).

3 cards with Saving Throws and Clerics v Undead on one side, Men Attacking on the other.

3 cards with Monsters Attacking on one side, monsters' attack damage on the other (83 monsters).

3 cards with Man-to-Man melee table.

The cards carry more information than the basics I have listed. Each weapon card also indicates the weapon cost, the encumbrance, the Chainmail 'damage variation by defender's armour class' column appropriate to that weapon, the standard damage inflicted by that weapon against man-sized and larger opponents, the weapon length classification and the Chainmail 'hit probability' chart for that weapon. Other cards contain rules, guidelines – what governs a character's success in getting up from prone, parrying rules, chances of stumbling while attempting a jump, grappling and climbing rules and

movement rates according to encumbrance. Many of the latter are Judges Guild's suggestions rather than original D&D rules. There has been a painstaking attempt to assemble all relevant data in one convenient place for reference, and for this alone the production of the cards may be justified by some DMs.

A very comprehensive set, therefore. However I am ambivalent about the merits of using these cards. I wonder whether their use would over-regularise play of D&D and make it mechanically more dull? This remains a question in my mind since I have not tried them or seen them used. Providing the DM is flexible and permits some 'human error' (in the heat of battle it is understandable if a player forgets to turn his card) I think they could be valuable.

Tegel Manor (£3.50) is a huge haunted house on a bleak, windswept sea-coast. Its quaint history, bizarre occupants and immense collection of paintings and statues form the backcloth to an unusual scenario, dungeon-style. In the pack you get a 17"x22" Judge's map of the Manor and the surrounding country, both in full detail, a 17" x 11" players' map of the Manor and the surrounding country (the former in outline detail only), a Character Checklist and Booklet which presents scenario rules and describes the contents of the manor plus four small dungeon levels below it. A fair amount is left to the discretion of the Judge, particularly in respect of treasure which is rather sparse unless supplemented. Particularly I wonder whether a 'hoard' of 50 copper pieces, such as is found in places, was really worth writing into the description.

I have been fortunate enough to play this scenario and found it enjoyable – not wildly suspense-full or nail-bitingly exciting, but a novel change from the more familiar dungeon-setting. Some of the monsters do not quite ring true, but after all we could hardly expect the designer to fill a haunted house entirely with Undead and Ghosts. A petty carp – I wish Judges Guild would learn that the word is 'animate', not, as they have it ad nauseam, 'antimate'.

If Tegel Manor is a scenario, **City State of the Invincible Overlord** (£6.50) is more a new universe. The pack is effectively in two parts. One contains a huge (34"x44") four-section map of the City State, with major streets and important buildings and features marked; a player's map (17"x22") which gives outline detail only; a 54-page Guide; and two booklets I and J of D&D rules, suggestions/expansions/amendments. In the other part are two maps of Thunderhold, Castle of the Dwarven King (one Judge's, one players'); a map of Sunstone Caverns (a dungeon under a hill near Thunderhold); maps of five dungeon levels below a certain part of the City State; and maps of four other dungeon levels which as far as I can tell do not relate to any other part of the pack (or of Tegel Manor, come to that).

To deal with the dungeons first, none of the contents are pre-planned (though Sunstone Caverns, like Thunderhold itself, is given an outline description in booklet J). The stocking of the dungeons is left entirely to the purchaser. I must say I don't think this particular section of the pack, particularly the nine dungeon levels which don't even get a broad description, are good value for money, but as it happens I don't think you can buy them separately even if you wanted to. No DM worth his salt needs someone else to draw dungeons for him, though he would buy fully populated and stocked dungeons in order to gain fresh ideas for his own creation. Perhaps the most charitable way of looking at these skeletal dungeons is to regard their inclusion as a bonus.

Thunderhold Castle itself is a setting for a fantasy campaign which can be linked with a campaign based on the City State (they are less than 100 miles apart and there are trade agreements and a mutual protection alliance between them) or played in isolation. Again the description is in outline only, but this will not worry fantasy campaign fans. To them the fun of clothing the skeleton is about to begin, while the hard work – designing and drawing the castle – has been done for them. The detail is good – enough to be interesting, not so much as to overpower and not so little as to frustrate. Those who prefer their fantasy campaigns above ground should welcome this offering.

(To develop a point just a shade further, a castle is a castle, generally speaking, and functionally there is not much variation between them. However, a dungeon is part of the basic structure of a DM's thinking in design – it needs to be designed individually to provide the backcloth for a DM's unique ideas, and there will be massive variations in style between products from different DMs. I am not, therefore, accusing the outdoor campaign fans of laziness nor the dungeon fans of paranoia; it's just I think there is a difference in approach).

A brief but adequate description of the City State materials is impossible. I am reminded of the maps and descriptions of Jakalla in Empire of the Petal Throne, but are more extensive and more detailed, although the print quality is perhaps not quite as good. The characteristics of each street are described (likely encounters, rumours abroad, possibility of being attacked or catching a disease etc.) as are the characteristics of each important building in it – their occupants (all named and characterised), contents and likely visitors. The wealth of detail is most impressive.

All the monsters, weapons, magical items etc. are standard D&D and there has clearly been an attempt to relate the various areas and people into a corporate community rather than presenting isolated, unrelated pockets. The result is something of a triumph, a labour of love (and considerable headache) for the designer and coordinator. It should be welcome in any fantasy gamer's collection.

Character Chronicle Cards (£1.50) are a set of 100 good quality cards, the same size as the TAC cards reviewed earlier. They contain space (properly spaced for a standard typewriter) for the complete description of a character in fantasy role-playing games; there are spaces for his name, personal history, clan and relatives: for his characteristics: for his equipment and weapons: for special skills. Very useful for DMs who wish to pre-generate characters and maintain a file as a source of hirelings, new player characters and non-player characters. Of less value for the player who continually has to update information since they are rather small. Perhaps rather expensive, too, for what they are.

First Fantasy Campaign (£5.95) is by Dave Arneson, co-author of D&D. It is the famous Blackmoor Campaign and consists of a large booklet (92 pages, no less) and two campaign maps, one with full detail for the referee, the other with limited information for the players. These show the lands around Blackmoor Castle.

The booklet, which is the meat of the package, describes the growth of the Blackmoor 'universe' from relatively humble beginnings, with adventures penetrating the dungeons beneath the castle, to the wide-ranging present with the play covering hundreds of square miles and requiring three referees to run. To designers of outdoor adventure universes, this is a must. Time has not permitted me to study every detail, but the booklet is brimful of ideas ranging from farm management to the cost and labour of building roads.

The booklet then goes on to describe some of the less salubrious characters who live in and around Blackmoor. Of more than passing interest, for this section too contains valuable ideas.

The third section deals with the Blackmoor dungeons and is complete with dungeon maps. There are ten levels proper and four additional, small, levels in the Glendower dungeon. This part of the booklet was something of a disappointment to me, an avid dungeon fan, since the description of the levels and their rooms are very thin indeed – usually limited to the number and type of monster, plus any treasure, to be found in each room. Even the dungeons below Tegel Manor, themselves not comprehensively described, are more amply portrayed than these. Regrettably, dungeon designers will gain little or nothing from this section – this is a pity because we tend to associate Dave Arneson's name with dungeons rather than outdoor adventures (rightly or, as it now appears, wrongly).

Towards the end of the booklet the author describes the method he used for setting up an entire family of magical

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swords. This is an interesting and rather complex method which demands more examination than I have been able to give so far. It introduces a number of novel (to me) ideas, such as the 'double values' property and the 'combat increase' property. I suggest this section is worthy of some careful study by all dungeon designers.

Finally, there are a few miscellaneous items – the original Blackmoor magic system, including some new magical items, a section on 'Special Interests' which deals mainly in how a character can spend all the GP he collects (usually unwisely), and some contributions by two players in the Blackmoor campaign – Svenson's Freehold which is a small keep to house player characters and their hirelings, and Richard Snider's Additions which are additional rules and clarifications concerning Dragons of all standard types. This last is, from first perusal, a particularly valuable contribution which clears up quite a lot of dragon mystery.

The volume of D&D-related material – indeed, of general fantasy gaming material – has multiplied at a considerable rate since TSR produced the original rules, but I have been more impressed by the Judges Guild material than anything else so far. The content is exceptional (unpopulated dungeons apart), the presentation ranges from 'good though a bit flimsy' to 'excellent' and the prices are hardly unreasonable these days. Overall, highly recommended.

Don Turnbull

CITADEL

Fantasy Games Unlimited – £2.35

Citadel is a two-player fantasy game which consists of six 11" x 8" cardboard mapsheets, other cardboard sheets with markers, and a well-presented booklet. The game is easy to learn and interesting to play and, depending on the whims or needs of the players, can be set up to take as little as an hour or as long as four hours. Although players have to provide for themselves at least one (preferably two or better still four) ten-sided dice, and model figures to represent heroes, swordsmen and monsters, the price is reasonable.

Both sides of each of the six mapsheets are divided into 25 (5 x 5) large squares on which are printed some thicker lines representing impassable walls. Thus each sheet represents a series of rooms and corridors on a level of the stronghold.

To set up a game, the player who represents the Evil Lord of the stronghold must select one side of each of the six mapsheets and upon these place, face down, the marker representing the Talisman (which is the treasure the heroes must capture). He must also place other markers representing the defending evil forces and the doorways to and from other levels. Sheets are labelled for reference but it is not relevant which sheet is which level as the main entrance/exit marker for the stronghold may be placed on any level.

Before the defender sets up his markers, the players decide how many defence points may be utilised. 350 – 450 is recommended for a game which will last approximately 2 hours. The defence points are utilised by allocating various numbers of 25-point humans, 35-point near-humans, 40-point monsters, a 50-point monster (only one allowed), 10-point sinkholes (up to two allowed) and 5-point pitfalls (up to three allowed) to the defence of the Talisman.

The defender must also emplace at least two doorway markers leading into, and at least two leading out of, each level. The doorways may be either one-way or two-way.

The only restriction the defender faces when placing his markers is that every marker must be accessible from every square on a given level without having to pass through any other. This means that you cannot have one long line of defenders filling the route from the main entrance to the Talisman, and you cannot hide the Talisman behind an impassable sinkhole. There are, of course, several little tricks of emplacement which makes things very difficult for the attacking heroes, but I won't spoil your fun, find out for yourselves! While the defender is setting up his markers, the heroes' player also has something to do – he must decide how many heroes to use in attacking the stronghold. Their total strength must be the same as the total strength of the defending player, and may be divided between 25 – 40-point heroes, together with one 50-point hero.

The aim of the heroes in the main scenario is a straightforward – capture the Talisman and escape from the stronghold with it (not so easy as *all* the defending forces awaken as soon as the Talisman is picked up). The mechanics of play are also quite straightforward. Initially, three heroes may enter from the outside world via the main entrance/exit marker which is the only marker turned face up at this stage. From then on during the game, more heroes may be brought into the stronghold to replace those killed off, but with a maximum of five therein at any one time. The heroes discover what the markers represent by ending their move by the side of the marker and announcing their intention to search that particular square. The defending player then reveals that marker (unless it is a one-way door *into* that level) and the discovering hero either moves to the corresponding marker on another level if the marker indicates an outgoing doorway, or takes the relevant damage if it is a pithole or sinkhole, or commences combat if a monster is revealed.

The combat system is the main innovation of the game as I, at least, have not come across a similar system. Essentially each figure has an initial durability of 6 wounds except the powerful 50-point monster (8 wounds). When half of these wounds have been taken, the figure falls to half strength. To inflict wounds, add the opponent's combat strength to 60, subtract your own figure's combat strength, and roll percentile dice. For every 20 points your die roll exceeds the result of your little sum, inflict one wound. There are modifications to this system when splitting your attack between two opponents or breaking off melee, but the basis remains the same.

As you can see from the above outline of the game it takes little time to learn and can be great fun, especially when the defender has been thoughtful about his initial layout. The only problem a good defensive layout brings is that it gives a very definite advantage to the defender.

The only disadvantage of the game is the problem of messing around with halves (and sometimes quarters) of a point when using the combat system.

But all in all, Citadel is a simple, well-presented and enjoyable fantasy game.

Mike Westhead

GOOD POINTS	BAD POINTS
Originality	**Biased to defender**
Presentation	**Dice needed**
Value for money	**Figures needed**
New combat system	**Combat arithmetic**

OVERALL: 7

FOURTH DIMENSION (4D)

J. A. Ball & Co – £3.95

The pieces in this game, graded by size, are Warriors, Rangers, Guardians and Time Lords; and if the latter makes you think of Dr. Who, stop – there is no connection save the ability to time warp. Compare it with chess on a circular board and then forget that too, for comparisons can be odious and this game is worth considering on its own merits.

The board is circular, divided by three rings and a number of broken radii. In the centre is a quartered circle, surrounded

by eight segments. Outside this, the next ring has sixteen segments, whilst the outside one has thirty-two. However, the radii are so drawn that any piece moving away from the centre has two ways of doing so, even though movement on the diagonal is forbidden. An enemy piece is captured (taken) by moving the appropriate member of your own force into a segment adjacent, but not diagonal, to it, either by normal movement or beam down (emergence from time warp). The attacker chooses which of two or more vulnerable pieces he will take. The game is won by capturing the opposing Time Lord. This however is not as simple as it sounds, since, apart from the indended victim being able to flee into time, there are limitations on a piece's capture ability. Similar pieces cannot harm one another; a Time Lord can capture only Guardians and Rangers while Guardians are limited to dealing with Rangers and Warriors. Rangers can capture only Warriors and only the latter can deal with a Time Lord.

The set up of the board, whilst similar to chess, apart for the shape of the board, is, as a result of the pieces supplied to each side, six Warriors, three Rangers, two Guardians and a Time Lord, slightly asymetrical. The movement for all pieces is the same — one segment in any direction, or time warp. Time warp is a protected, delayed action super-move. A marker is put on the board in place of the piece entering warp and the latter is returned after a delay of one, two or three moves to any place which it could have moved normally or one segment beyond or even back to the point from which it started. Thus a single piece can protect or threaten several others.

In a single turn a player can take up to three actions: a move, which must be made; a beam down, if a piece is already in warp; and a time warp, if desired. These can be performed in any order and are subject only to the limitations that (a) no two pieces may occupy the same segment (although a piece and a warp marker may), and (b) that only one piece, one per side, may be in time warp at any one time. It is thus possible for a skilful player to capture two enemy pieces in a single turn.

Therefore unless you can't stand purely cerebral games I would recommend the purchase of 4D.

Fred Hemmings

GOOD POINTS	BAD POINTS
Skill	**Colouring of board**
Simplicity	**Box graphics**
Good Rules	**Identification of pieces**
Quick	**Title**

OVERALL: 7

BATTLE OF THE FIVE ARMIES

TSR (Hobbies) Inc. — £5.25

Battle of the Five Armies is a TSR wargame based upon the climatic battle of Tolkien's THE HOBBIT. The game depicts the attack of the Goblin horde on the Lonely Mountain defended by the armies of Dwarves, Elves and men.

The game was originally sold in a pouched format and retailed in this country for £3.50. Recently, however, TSR have attempted to raise the status of the game by selling it in a colourful box and adding the all important 10-sided die which was missing in the pouched set.

The presentation of the game is good with an attractive map and colourful unit counters.

The rules cover only 5 pages leading you to expect a simple and quick game. However, although the rules are short, they are not altogether clearly stated and the sequence of play is constructed in such a way that it slows down the game a great deal. Each turn is divided into two halves in which units of both sides may use half their movement factor and attack. This leads to complications when units with a movement factor of four try to cross an area of terrain needing 3 movement points. Terrain movement costs are themselves listed in two different ways on the same terrain effects chart. For some of the notation is −1 or −2 (without further explanation) and for others it is "½ speed".

The combat system is slightly unusual. When combat takes place, the attacking unit rolls on the combat resolution table using only its attack strength, *without considering the defence strength of the 'victim'*, to see how many unit counters are eliminated. The defender simultaneously uses his defence strength on the table to determine how many of the attacking units are eliminated. Since attack and defence strengths of a unit are always roughly equal it makes very little difference whether you are the attacker of the defender. This does preserve the balance of the forces through the game, but, more important, it almost completely negates any skill shown by either player.

Gandalf, as well as several other heroes, is represented in the game but there are no rules for the use of magic. It is true that Gandalf did not actually use any magic in the battle of the five armies, but it seems likely that he would have done had the goblins broken through the elven army to attack him. As Gandalf went to destroy the Balrog in LORD OF THE RINGS single-handed, it seems strange that he is the weakest of the hero figures represented on the board. The game differs from the book slightly in terms of the initial placement of the armies. Thorin is alone under the mountain and the 'skirmish line' of men between the two arms of the mountain is not mentioned. The use of the 'historical' set-up itself must, of course, be slightly unrealistic since its purpose in the book was to lure the goblin army into the ambush between the two arms of the mountain. Having read the set-up rules himself, the goblin player is liable to be less than cooperative in this. When I tried to defend from the initial positions, the forces on the Western arm of the mountain were surrounded and slaughtered to an elf, leaving a solitary elf trying to look nonchalant in the middle of the goblin army.

Generally the game is rather frustrating. It seems to have a great deal of promise but has not had sufficient playtesting before release. When, for instance, reading the victory conditions — "The Evil player wins when he has eliminated all Alliance units; or, has control of the Gate, the area under the mountain, and half of all Alliance units; or, all the Dwarves (including Thorin and Dain) are eliminated by End of Game Turn 40" — you are inclined to suspect that this is another game written in accordance with the TSR book of grammar. A whole set of rules is presented as optional including the rules for the use of Human and Elven archer units, yet without archers the game is an almost certain win for the evil player. In fact all the optional combat rules tend to strengthen the alliance player considerably (i.e., goblins are −1 off all combat die rolls) except in allowing goblins to ride Wargs (well I suppose it is a wargame after all). Thus either the basic game or the game with all optional rules must be biased toward one of the players.

Some minor but nonetheless vital omissions are that it has no listing of the forces involved and no spare counters which makes setting up the game difficult once you have punched out and mixed the units.

The game's main strength is that it does possess something of the atmosphere of the book. The inexorably slow advancing sea of goblin warriors becomes quite hypnotic after a while and you really do begin bitting your fingernails whilst praying for the arrival of the eagles and Beorn.

Finally, here are two tips: if you play the 'goody', kill the Wargs first, and if you are the 'baddy', get the archers, even before the heroes.

Martin Easterbrook

GOOD POINTS	BAD POINTS
Accurate	**Clarity of rules**
Even game	**Combat system**
Atmosphere	**Slow movement**
Presentation	**Inflexible**

OVERALL: 5

D&D Campaigns

by Lewis Pulsipher

Part I : Philosophy (continued from issue 1)

The Referee in a skill Campaign

The referee must think of himself as a friendly computer with discretion. Referee interference in the game must be reduced as much as possible, because the referee is neither infallible nor completely impartial. Effectively, this means that the referee should not make up anything important after an adventure has begun. He should only operate monsters encountered according to logic and, where necessary, dice rolls. The type of monsters, numbers (through a formula depending on the size and strength of the party), treasure and so on should be determined by the referee before the adventure starts, so that he won't be tempted to change or add things in mid-game. Occasionally an adventure will be dull, because players take the wrong turns or check the wrong rooms, while others may be 'milk runs' because players are lucky. Referees *must* resist the temptation to manipulate the players by changing the situation. Every time the referee manipulates the game on the basis of his omniscience, he reduces the element of skill. Nevertheless, the referee should not depend on dice throws to determine what monsters will do. Many monsters are intelligent, and should act intelligently; the easiest way to ruin a campaign is to run all monsters as though their intelligence was three. Dice can be rolled to insure that the monster's personality is not identical to the referee's, but it is better that monsters be very smart than very foolish. Of course, every referee must become accustomed to making decisions for the monsters on the basis of what the monsters can see, not on his own exact knowledge. This is not easy, but experience helps. When in doubt the dice can save the day. Say you think a wandering Chaotic 7MU might throw a fireball at a party. If this is in the dungeon, he probably didn't memorize the spell because it can seldom be used safely in enclosed spaces. If it is outdoors, he almost certainly memorized one. Since a successful fireball may destroy the magic possessed by the victims, the magic-user might be reluctant to use it. Roll percentile dice to see how greedy he is — high roll and he's greedy, desiring to take the magic rather than burn it, low roll and he's more interested in getting away or killing the party (which one depends on morale?). Morale can be determined by throwing two D6. Morale checks can be taken when the monster first sees the party, unless they obviously appear weaker, and whenever something happens that might change the monster's mind about fighting — he is wounded, a bodyguard is killed, reinforcements for the enemy appear, etc. For a morale check roll two D6 again, and if the number is higher than the first roll, morale breaks, usually resulting in flight. The monster may recover later and return. Pips can be added to a morale check roll to reflect a deteriorating situation, but I prefer to make checks more often to reflect this. However you choose to run things, be logical and consistent.

The desirable attributes of a campaign are simplicity, rapidity of play whenever this doesn't reduce skill, participation by all the players, a sense of control by the players of their own fate, and believability. Much of this is accomplished by avoiding wholesale rule changes and reducing referee interference. If the referee has properly set up the game beforehand, rapidity is also easily obtained. If the players are given sufficient decision-making opportunities then the sense of control can be established. No skill-oriented campaign can succeed if the players are unable to make decisions which significantly alter the course of an adventure, and they cannot do this if they are unable to obtain information before they act. This is why detection spells are so important (see below). Also, if players believe that the referee's decisions are unfair or illogical or that he manipulates them or makes things up, or if they find themselves rolling saving throws against instant death or permanent crippling each adventure, the campaign will not be successful. The importance of believability was discussed in *White Dwarf 1*.

The referee must maintain good relations with the players. Any referee can kill any party if he really wants to; sadists have no place in D&D refereeing. If players suspect that the referee is 'out to get them' the game can deteriorate into players vs. referee, not fun for either. The referee who, for example, schemes to take a magic item away from a player is incompetent. If the player doesn't deserve the item he shouldn't have obtained it in the first place. Don't lie to the players when speaking as referee. If players can't believe what the referee tells them they are cast adrift without hope. If one doesn't want them to know something, avoid the question 'who knows?' or, for example, say 'it *looks like* an Ogre' when it's really an Umber Hulk (see *Greyhawk*). When speaking as the monster the referee will have many opportunities to fool the players.

Don't hesitate to change the rules in order to imporve play. No referee can be expected to foresee every eventuality of a long campaign. To be fair, do not apply changes retrocatively, and make sure players know about a change before it affects them. It's a good idea to discuss rule changes with players before making a final decision — they might think of something that alters your view.

Player — Referee Communication

What method should the referee adopt to regulate the interchange between himself and the players? There are several decisions to make:

1) Shall the players roll their own attack and saving throw dice?

2) Shall each person be permitted to decide what his characters do?

3) Shall the players be permitted extended time to think about what they intend to do?

4) Shall the referee permit players to change their minds about what they intend to do (before they are told results, of course)?

My answer to all these is *yes*.

The argument against players rolling attack dice is that they can discern when magic or something unusual is involved in a battle. For example, if a character rolls a twenty and doesn't hit someone who appears to be in plate mail and shield, it's a good sign that the enemy is using magical protection. The reply to this objection is that the character taking the swing would probably know that his blow was good enough to penetrate, but didn't. Why not let the player notice this through dice rolling? (Of course, sometimes the players won't be alert enough to notice . . .). The advantages of letting players roll their own dice are that sense of participation is vastly increased, especially for novice or reticent players who don't take much part in group decisions, and the game moves faster because the referee has less to do, merely writing down the number of hits inflicted. Moreover, when players roll their own dice they can't blame the referee for poor results! This can be more important in a campaign than might be expected. Of course, you need a few players who know the rules, and you have to watch out for occasional dishonesty.

The second recommendation might seem self-evident, but there are referees who require that one player, the caller, do most of the talking and make all decisions when there is a

dispute. The caller is sometimes chosen by the referee, occasionally on the basis of charisma, or he is elected by the players. This is a very poor system stemming from referee laziness or extremely immature behaviour by the players. Players must be encouraged to participate, both because the game is more enthralling when players are active rather than passive and so that one or two persons won't be forced to do all the work. I occasionally ask the more reticent players what they think the party ought to do, just to get them into the game. A consistently lazy player is a detriment to the game, and most of the shy ones are quite willing to do their bit when the opportunity is offered.

The very worst thing a referee can do is to permit players plenty of time to think about what they're going to do in most cases, but in a particularly dangerous situation suddenly force them to make split-second decisions. This will certainly give the referee a reputation for sadism. Consistency is necessary for a fair game. Another method which I think is inferior is to require players in all situations to make very rapid decisions. This may promote quick thinking, but this is a game, not training. The 'quick thinking' of any military encounter is largely the result of training – troops don't have to think, they know by reflex what they're supposed to do. The characters in D&D, career adventurers, must have similar reflexes, but why expect someone who plays this wierd game once a week to have the same reactions? It's ridiculous, and no more realistic than the system I prefer. My method is designed to enable players to make the best possible decisions, if they're intelligent enough. Reaction time isn't involved. The longer players are permitted to think, within broad limits, the more the skilled player will differentiate himself from the poor player. In most situations only a short time is needed. At the other extreme I have waited as long as fifteen minutes in a desperate or complex situation before reminding players that they ought to decide. One of the most enjoyable aspects of the game for the referee is watching the players devise an often brilliant plan to attack some monster. At the same time the referee can relax while the players are talking it over – the only relaxation he may have in a game that often lasts five hours or more.

A problem related to reaction time, and also to teamwork, is whether the referee should force each player to do the first thing he says he'll do. In other words, if a player impulsively says 'I'll pick up the skull' and the others immediately tell him he shouldn't, who does the referee pay attention to? If the player is adamant, the referee must decide whether other players could stop the character before he succeeds. If the player changes his mind, I think the referee ought to let him. (Of course, once the players are told the result of an action they can't change it). Again, I do not expect the player to be as disciplined as the character. More important, if people are held to the first thing they say the game slows down and sounds like a morgue, with everyone afraid to open their mouths. Finally, who wants to see a party wiped out because some dope said something stupid? It isn't quite fair to the other players. Don't permit player consultation when characters wouldn't be able to communicate. On the other hand, there is a good case for making Chaotic characters do exactly what they say immediately – they're chaotic, after all.

Detection Spells

Probably the most important aspect separating good players from bad, and skill games from lotteries, is the use of detection spells. If detects aren't worth much players must wander without much direction or knowledge of what may occur next. Listening at doors is a waste of time, given the low odds for hearing and the dearth of information when you do hear something – a hiss or a tromp could be almost anything. Meanwhile wandering monsters may appear. The referee must not give detection spells too much power. If detection rules are set up in a certain way the good player will benefit from knowing when to use them and when to save spells. Other players will either not use them at all or (less often) waste them. Players must strike a balance between combat spells and detection spells. The latter give them information they must have in order to control events. (Riddles and symbolic language serve a similar purpose in puzzle D&D).

The rules about detection spells are very unclear. Some referees permit players to gather information from detection spells (detect evil/magic, ESP, clairvoyance, etc.) all the time, until the maximum duration is reached and without costing the players any time to use the spell. The spell detects all around. At the other extreme some referees permit a detection spell to work only as long as the caster concentrates on it; when he ceases doing so in order to move, the spell dies despite the duration given in the rules. Often in these cases the spell only detects in a narrow path in one direction, rather than all around. The player is sometimes permitted to turn around so that gradually he covers the entire surrounding area with his spell, but (typically) many never think of this. Having tried the first system, and detesting the blind system, I use the following method. Players must stop for a one-fourth turn while using a detection spell. (Note that this time is given in Book III under 'The Move/Turn in the Underworld' for an ESP spell). They receive information from all around, though if there are many separate places detected, more time than normal may be required. The players may then continue, but while moving or meleeing the caster may not use his spell, though it is still potentially useable and time is counted against its duration. The party may stop for another one-fourth turn and detect again whenever they wish. I use the same method for magic sword and wand detection abilities, giving a range of two 'inches' for most of them. I have never given saving throws against detection spells; this adds work, and probably was not intended, but I believe it would otherwise be satisfactory.

As an example let's say that a party casts both ESP and detect evil. They stand for at least a one-fourth turn and detect all around. The referee tells them that they detect evil northwest at medium range and southwest at close range. He does not reveal the strength or numbers of the evil gorup, just the location and approximate distance. Then he tells them they detect thoughts at close range to the southwest (the same place as the evil, most likely). If the players ask how many or what general type (animal-like, low grade, man-like intelligence) he tells them. This may take extra time. They can concentrate on a single set of thoughts and the referee will tell them what the creature is thinking (I do not consider language difficulty) – probably something basic like 'I want to find some nice human flesh for supper.' Remember that over two feet of stone blocks ESP. Remember also that some creatures might be asleep, thus not registering on ESP. A minor suggestion: either leave enough space between levels that detection spells won't reach between them, or arbitrarily limit detection to a plane.

These rules enable players to have some control of the game. The most basic of all D&D player decisions is the decision to fight or avoid a fight. If there is no way to avoid a fight, for lack of information, players are hamstrung. It is astonishing how many players fail to use detection spells, even in tournaments. In a campaign where using such spells is a reasonable tactic, those who fail to do so die sooner or later. And they deserve it.

Alignment

Referees who run all alignments the same are shortchanging their players. Different rules for division of treasure, experience, and so on help change the game depending on the alignment of the party. Mixed parties can be interesting, too, but don't mix Law and Chaos! Each person has a different idea of what alignment means. My own come more or less from Michael Moorcock's apocalyptic fantasy novels, almost certainly TSR's source for Law/Chaos as well. Lawfuls are not goody-good types, nor are Chaotics entirely evil or entirely chaotic. The universe is dominated by an eternal war between Law and Chaos which resembles a modern total war in many ways. Adventures are in the front lines, but civilians are subject to death if found by the other side. Lawfuls tend to be good, but they also hate Chaotics, and sometimes the war is more important than other values – they are good, but religious

Continued on page 19

Colouring Conan's Thews

by Eddie Jones

Part I — Materials

I have noticed that in recent years wargamers, especially fantasy wargamers, have been taking more care in painting their armies. It seems to me that this is because of the increasing artistry and detailing on the figures. A 25mm figure now needs more than just a blob of pink paint for the face or a blob of red for the costume.

I am not a wargamer, although I am an avid games player (abstract and commercial board games) and my interest in figure painting starts at 54mm and goes up. However, a while ago I sat down and painted a set of "Dungeon" pieces in 25mm and found that they were so detailed and well sculpted that I was using most of my larger figure painting techniques on them without really noticing how small they were. A few years ago I would never have considered painting anything as small as 25mm, as I then felt that the size and the clumsy detailing typical of that size made them not worthy of my talents. Things have changed!

To start a series of articles on figure painting techniques I feel that some time must be spent discussing the most important part of this subject, i.e. paints and brushes. A knowledge of paints and their properties plays a vital role in my working life. When I am not painting military miniatures, I produce covers for science fiction and fantasy magazines and pocket-books throughout the world. When painting a cover painting I use a variety of types of paint. When painting a figure I also use a variety of types of paint. They are, in fact, the same paints!

The paints I use for figure painting fall into two basic categories. The first are oil based paints and these are soluble in turpentine or white spirits. The second type are water or acrylic based and these are soluble in water.

When painting a metal figure an oil based paint can be applied directly to the metal figure, whereas a water or acrylic based paint needs an undercoated "key", preferably a matt white enamel paint. The undercoat can be applied with a brush or, better still, sprayed on. I prefer white as a base colour, but some people use other colours. However, whatever colour you use as an undercoat, it must have a matt finish to give it that "key" that water soluble paints need.

Oil Paints

Up until a year ago I would never have considered "artists' oil paints" for figure work as, even mixed with white spirits, the slow drying time was not compatable with the shading techniques I had developed over the years. Twelve months ago Windsor & Newton launched a new type of oil paint for artists. They called it ALKYD. Being an inquisitive artist and a sucker for a good sales pitch I purchased a sample half pallette (15 colours) and set about testing this revolutionary new paint. In my opinion ALKYD is undoubtedly the best oil paint for the figure painter. It is "finger dry" in about 45 minutes and can be worked for up to 30 minutes. When dry it has an eggshell finish, not too matt and not too glossy. Using thinners such as turpentine or white spirits can speed up this drying time and give a slightly more matt finish. Although ALKYD is comparatively expensive — the cheapest colour costs about 60p a tube and the most expensive around £3.00 a tube — the tubes are large (56cc) and most of the colours suitable for figure painting are priced at under £1.00 a tube. Windsor & Newton also produce a sample set of twelve mixed ALKYD colours in smaller tubes for around £3.00 the set.

ALKYD paints are obtainable from most good artists materials stores and larger branches of Boots with an art department. A leaflet showing the colour range and details of the properties, etc., is obtainable from Windsor & Newton, Ltd., Wealdstone, Harrow, Middlesex HA3 5RH.

Water Soluble Paints

As I have said before, water soluble paints *need* a matt undercoat. For some people this may be a bit of a chore, but it is essential if you want the paint to stay on the metal and not come away the first time you handle the figure. For a fast and easy undercoating I recommend an aerosol can of either "U-Spray" (the brand name) which is obtainable from do-it-yourself stores or Humbrol Matt White Spray, available from model shops.

When spraying a figure hold the can about 12 inches away and lightly mist all surfaces, using short bursts of spray paint. Give the figure about three light coats. This way you will not lose any of the detail and will have a nice key for the water based paint to adhere to. Spray into a box and make sure that you've covered the grand piano first! Keep a window open when spraying or, better still, do it outside in the garden, but not on a windy day or you might end up with white grass.

The list of water soluble paints available to the figure painter is endless, but since I've used most of them I can recommend those most suitable.

High on the list is "Cryla" made by George Rowney & Co. Ltd. of Bracknell, Berks., England. It comes in two types, standard Cryla and "Flow Formula" Cryla. The latter comes in a longer and larger tube. Cryla is an acrylic paint. This means that its base is an acrylic polymer synthetic resin that is soluble in water but dries waterproof. The standard Cryla is a heavy paint, of much the same consistency as an artist's oil paint, and is not really suitable for small figures. It is great for groundwork though. Flow Formula Cryla is much better for figure work (and horses, dragons, trolls and green slime). It is easily thinned down with water (standard Cryla is not) and can even be used, thinned down, in an air brush. It comes in a useful range of colours. Those people who have heard my talks and seen my demonstrations of how to paint a horse (54mm) in five minutes know how I enthuse over the transparent brown. Flow Formula Cryla dries quickly (within five minutes) and comes in a 57cc tube costing an average of 40p per tube.

Of the other water based paints around, I can also recommend Rowney Designers Colours used with an acrylic mixing agent, the vast range of Windsor and Newton Designers Gouache, the Caseen paint supplied by Rose Models, and the acrylic colours made by an American firm called Liquitex.

All of the above water soluble paints are intermixable and in my next article I will explain how to make a figure more realistic by varying the texture of the paint from matt to gloss by intermixing these various makes of paint.

For metallic paints I've found that the range of Gold Powders (used with a mixing agent) supplied by Rose Models are the best available for the job and Humbrol Silvers are worth keeping around.

Most 25mm figures are obtainable from model shops and the most common paints available from these shops are the

Humbrol tinlets of plastic enamel, so it's not too surprising that most wargamers choose to paint their figures with these paints. I have nothing against the Humbrol Corporation and, under certain circumstances, I would have no hesitation in using their paints. Their range of WW2 vehicle and aircraft colours are the best I have found but, apart from their silvers, I would never think of dipping a sable brush into a tinlet of their uniform colours. The range of colours is too limited, the consistency of the paint varies from tin to tin, and the matt finish paint starts to gloss after a few handlings. The only advantage I can see to this paint is that it is cheap, especially for painting large wargame armies where detailing of figures is not important.

Surprisingly enough, I've found the acrylic based paints to be the most durable. It is most unusual to find a paint that so easily dilutes with water yet dries completely waterproof and doesn't crack, flake, or gloss under repeated handling. Also, unlike some oil paints, it doesn't fade or yellow over a long period of time. I have figures that I painted over ten years ago that still look as clean and bright as they did on the day I painted them.

In listing other suitable water based paints, I mentioned the range of Designers Gouache paints made by Windsor & Newton. Although this paint has the largest range of colours of any of the paints I have mentioned, it is not a waterproof paint. However, when mixed with an acrylic paint such as Flow Formula Cryla, the resulting mixture becomes waterproof. Thus you can extend the Flow Formula Cryla paint range by adding a few tubes of Windsor & Newton Designers Gouache.

A few years ago I gave a talk to a model soldier society whose audience was composed half of oil paint users and half of Humbrol Enamel users. I extolled the virtues of acrylics and gave demonstrations. Even today, several years after I gave those talks, people who were in that audience come and thank me for introducing them to the wonderful world of acrylic paints.

Brushes

A good brush is as essential as a good paint for that prize-winning figure (or army) and the best bristle for fine detail and long life is sable. Sable brushes are generally called water colour brushes and although there are lots of manufacturers making them (including the Japanese) I've found I get the best service out of brushes made by the paint manufacturers. Consequently, I've stuck with Windsor & Newton and Rowney brushes throughout my painting life. I use the Windsor & Newton Series 16 and Rowney Series 40 range. For fine detail Size Nos. 00, 0, and 1 are the best and for larger washes Nos.3 and 4 are recommended.

Before buying a brush, ask the art shop assistant for a water jar, dip the brush you've selected into the water and make a point with the tip on the back of your hand (or on paper). You make a point by rotating the wet tip and slowly drawing it away from whatever surface you are using. If it doesn't make a perfect point or some of the hairs stand away from the ferrule (the metal band holding the hairs together), put it down and try another brush. After all, sable brushes are relatively expensive and you want the best you can get for your money. The art shop assistant isn't likely to be offended. She's used to crazy artists.

One last point on brushes — ALWAYS wash your brush thoroughly after use in clean water (white spirit if you have been using oils or enamels). This applies when using all paints but especially when using an acrylic paint. There is no way acrylic paint can be removed from a brush after it has dried and the brush you ruin by not cleaning it promptly may have cost anything up to £3.00 and certainly cost at least 30p.

In part two I will talk about mixing and intermixing various colours and paints and explain a simple three step shading technique which is a simplification of my larger figure shading method. It is a technique which I've found very suitable for the smaller figure and, if followed, could make your Zandor of the Blood Axe the envy of your adversaries. And who knows, it might even ward off a sixth level Invisible Stalker!

D&D CAMPAIGNS

Continued from page 17

fanatics. Chaotics are more or less mirror images, but evil rather than good and inclined to individualism rather than teamwork. They have no scruples against taking advantage of or even killing their own kind. They will sometimes cooperate to kill Lawfuls, both to preserve their ways of life and to please their Lords. Neutrals are not committed to any gods — there are no major gods other than the Lords of Law and Chaos — and their objective is either to make money from the war or to be left alone. Some Neutrals lean towards Law, as a matter of expediency, while others tend to act chaotically. Lawfuls may not attack Neutrals (including Charm and Hold Person), nor provoke attack, unless the Neutrals are definitely hostile. Lawfuls may never attack their own kind except to save the victim's life. Chaotics may attack anyone. Neutrals, as usual, fall somewhere between.

It is important to forcibly change the alignment of Neutrals who consistently act in a Lawful or Chaotic manner; otherwise everyone tends to act neutrally, regardless of nominal alignment.

Four-way alignment, allowing such combinations as Lawful/Evil and Chaotic/Good, requires a complete restructuring of the game. Even if this were practical, the effect of the four-way is to reduce alignment differentiation to nil. Only Law/Good and Chaos/Evil are automatically hostile, as most referees interpret it, and few players choose either of these pairs. Virtually anyone can be in any party, and all act about the same regardless of alignment. If automatic hostilities resulted whenever Law met Chaos or Good met Evil, regardless of the other member of the pair (four mutually hostile alignments), this would be greater differentiation and no doubt quite interesting. But I know of no one who runs it this way. Next issue, we will move on to the second part of the series — Mechanics.

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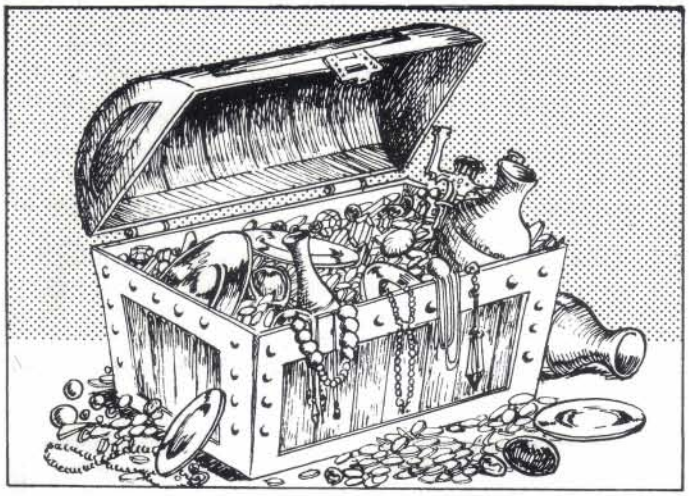

TREASURE CHEST is open for contributions relating to D&D monsters, additional rules, character classes, magic systems, objects, tricks and traps etc.

The Assassin

by John Rothwell

The Assassin class (introduced in *Blackmoor*) is suitable for a large campaign but it requires amplification for use as a player character in smaller adventures. These notes are designed to add the necessary information.

The prime requisites of the Assassin are strength, intelligence and dexterity, all of which must be 12 or more.

Level	Experience Points	Dice for Accumulated Hits	Fighting Capability
Apprentice	0	1	2
Killer	1500	2	2+2
Murderer	3000	3	3
Slayer	6000	4	4
Cutthroat	12000	5	4+1
Dacoit	24000	6	5
Thug	48000	7	6
Executioner	100000	8	7
Assassin	175000	9	8
Senior Assassin	275000	10	9
Expert Assassin	400000	10+1	10
Chief Assassin	550000	10+2	10+1
Prime Assassin	750000	10+3	10+2
Guildmaster	1000000	10+4	10+3

The Assassin is always neutral, human and male. He may only wear Leather armour (AC7). He may not knowingly use magical weaponry.

Assassins have the ability to climb walls (treat as Hobbit thief), move silently and hide in shadows (treat as Hobbit thief plus 10%). Any attack he makes from the rear will increase his hit probability by 20% and he will do double damage. On a first melee round attack a throw of 19 or 20 (2nd level) indicates that he has slit the victims throat. At the 5th level this chance rises to 18, 19 or 20.

As in *Blackmoor*, Assassins may use disguise (including armour) at the referee's discretion. However, if armour is used, it must be removed at the earliest opportunity. He may also carry a disguise kit (cost 75 GPs encumberence 50).

Assassins are expensive to hire (2,000 GPs per mission) but remain loyal to their patron. If betrayed by him, the Assassin will attempt to slay him as quickly and painfully as possible. Once he has accepted a mission, the Assassin will always attempt to carry it out, within any stipulated time, by the safest means available.

The Loremaster of Avallon

by Andy Holt

Part III

In this article I continue the description of my fantasy game system with details of the method of combat resulution which, though designed as part of the game system, has been found to be quite an interesting game of skill in its own right.

There are two parts to the combat system which are reasonably independent – either could, in principle, be used in a 'normal' D&D without introducing the other – the first is the procedure for determining whether a hit has been achieved, and the second is the method of evaluation of such a hit (this will be described in the next article).

The Combat

The key to the use of the combat system is a special deck of cards (see module 1). Each card contains one number (the 'level') and two symbols. One deck is used by each participant of a fight, differing creatures having different limits on how many (and which) cards they may hold, play, and replace.

During a fight the sequence of action is:

(a) The attacker places cards representing his attacks. He may not use cards of level above his own level, nor more cards than the number he is permitted (depending on the weapons used).

(b) The defender tries to parry these by playing cards from his own hand (subject to his owl limits). An attacking card is parried if a defending card matches it in number, or either symbol – however, each number or symbol on a defence card may only parry one attacking card. Any card not parried is a hit (and the hit evaluation procedure is invoked).

(c) The attacker now replenishes his hand. He first discards as many cards as he wishes up to his exchange rate (E), then picks up replacements up to a limit of his replacement rate (R) plus the number of cards discarded less the number of cards played as attacks or parries in excess of the replacement rate, so long as the number of cards in his hand does not exceed his effective speed.

(d) The attacker and defender now exchange roles and the cycle continues from (a) until one participant runs or is defeated.

The above description missed out a few details for clarity – cards played by an attacker must each match (as for parrying) at least one card used by the same limb for parrying during the immediately preceding half round. If the attacker does not wish to play any cards (or cannot!) he must either back-off or receive an attack from the defender, in either case the defender gets a half-replacement/exchange. If there is more than one attacker (or defender) they must each select their cards independently; intelligent defenders may parry for adjacent defenders if not personally attacked – those not parrying get the half-exchange. If less cards are played in defence and attack in any round than the replacement rate, the 'unused' replacement cards may be used for exchanges instead. "Unnecessary" parries may be made (provided that the number of parries for that limb are not exceeded) to permit a suitable card to be played in attack.

At the start of a combat there are a few extra considerations: successful use of the "Geronimo" spell permits an exchange of any or all cards in the hand; surprise permits the exchange of R+E cards. Speed is calculated as shown in module 2. First attack is by the surpriser, user of "Geronimo", or faster if no surprises.

Note: I made an omission in the previous article – players' *combat rates* start at R3E4.

Module 1: the cards

There are 100 cards in the pack, and each participant in a fight uses one pack. I give details of two alternative packs of cards, the first (table 1.1) is the one that I use, the other

(table 1.2) increases hit probabilities dramatically leading to shorter fights. It is possible to combine the symbols from both tables onto one set of cards as shown in diagram 1, but remember which set of symbols are in use!

Module 2: speed

Effective speed is obtained from a character's speed factor by applying modifications due to weapons used, armour worn, and general encumbrance. Each weapon has its own speed modifier, e.g. a dagger is 0, a short sword is −1, a heavy sword is −3, and so on. Armour is considered to consist of 'units' each covering a specified area of the body — the units are: head, arm, chest, abdomen, back, lower back, upper leg, lower leg making a total of 11 units for full coverage. The speed effect of each unit depends on the type of armour, the heaviest plate normally available slows by one factor per unit, normal plate by half this, normal chain slows by one quarter for each unit, and so on. The first seven pounds of encumbrance have no effect, then 1 factor for each additional seven pounds (weight) carried.

	1	2	3	4	5	6	7	8	9	10
A	☉	☽	☿	♀	⊕	♂	♃	♄	♁	∞
B	∞	☉	☽	☿	♀	⊕	♂	♃	♄	♁
C	♁	∞	☉	☽	☿	♀	⊕	♂	♃	♄
D	♄	♁	∞	☉	☽	☿	♀	⊕	♂	♃
E	♃	♄	♁	∞	☉	☽	☿	♀	⊕	♂
F	♂	♃	♄	♁	∞	☉	☽	☿	♀	⊕
G	⊕	♂	♃	♄	♁	∞	☉	☽	☿	♀
H	♀	⊕	♂	♃	♄	♁	∞	☉	☽	☿
J	☿	♀	⊕	♂	♃	♄	♁	∞	☉	☽
K	☽	☿	♀	⊕	♂	♃	♄	♁	∞	☉

Table 1.1

	1	2	3	4	5	6	7	8	9	10
A	a	b	c	d	e	f	g	h	j	k
B	b	c	d	e	f	g	h	j	k	l
C	c	d	e	f	g	h	j	k	l	m
D	d	e	f	g	h	j	k	l	m	n
E	e	f	g	h	j	k	l	m	n	p
F	f	g	h	j	k	l	m	n	p	q
G	g	h	j	k	l	m	n	p	q	r
H	h	j	k	l	m	n	p	q	r	s
J	j	k	l	m	n	p	q	r	s	t
K	k	l	m	n	p	q	r	s	t	u

Table 1.2

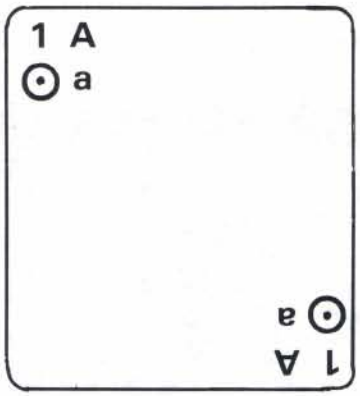

Diagram 1

Next time we will complete this series of articles with my system for evaluating the effect of hits.

New Magic Rooms

by Ian Waugh

Cloning Room

Any Neutral who steps inside this room will be split into two characters — one Lawful and one Chaotic. They will immediately start fighting to the death by whatever means at hand. The survivor will go up one level and the dead character will vanish. The player has no control over the fight. Other members of the party may help, but once inside the room the Lawful characters will have a tendency to fight the Chaotic character and vice versa (assuming you allow both types to go down together).

Clumsy Room

Once inside this room a character's effeciency as related to dexterity will decrease by 75%. This will last for as long as they are in the room and as long again after they leave e.g., if they spend five turns in the room they will remain clumsy for five turns after leaving the room. In the room there will always be found a 'clumsy purse' which resembles any normal purse and contains 100 — 2,000 GPs depending on the level on which the room is situated. The carrier of this purse (assuming it is taken along and not just emptied and left behind in the room) will remain clumsy for as long as it is in his possession and for as long again. This means that it is quite possible for someone to hang on to the purse from one expedition to the next without realising what it is doing to them.

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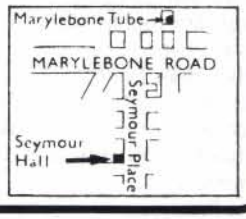

LETTERS

Readers' thoughts, suggestions, ideas, views, comments and criticisms. Letters should be sent to the Editor, WHITE DWARF, Games Workshop, 97 Uxbridge Road, London W12.

Dear WD,

This letter is directed at the authors of the Monstermark System and Competitive D&D articles.

Don Turnbull (Monstermark), your system is excellent, the concept is much needed. However, if one is not a student of mathematics, the mechanics are impossible. Mathematical probabilities are similar to the hidden mysteries of some cults i.e., known only to a few. Your system should contain a concise set of charts on how to work it, along with a simple key of terms. Otherwise I like it.

Fred Hemmings (Competitive D&D), I am intensely annoyed with you. Either you were ignorant of the source of the dungeon or you chose not to reveal the source. *Merlin's Garden* came from *The Dungeoneer No. 2* and was never intended to be used as a competitive dungeon. What it was intended for, however, was to be an intense mental challenge, not a 1-2-3 we kill the monsters and run away with the treasure dungeon. Those who didn't get down into it probably didn't explore the water or they would have found a way in. Inscriptions don't always have to be readable – there are spells for that. Also, what is so twisted about a talking Mummy or any other derivation of any monster. I know of no DM in America who plays strictly to the rules. As to your complaint about the dungeon being a terror to 1st levelers, I agree, it should have been 2+.

But I really was flattered to find an adventure write-up from my magazine appearing in *White Dwarf* although I was upset to find no mention of its source. In future I would advise all authors to quote their sources in their articles.

Best Wishes,
Paul Jaquays
Editor – The Dungeoneer

Dear WD,

The review of Lankhmar in *White Dwarf 2* is a bit misleading. When played by groups of people not accustomed to constant attacking as the only way to play wargames, Lankhmar can be an exceedingly long and boring game. To couteract this be sure you don't use the blank geas and reward cards, and choose geases every third or fourth turn rather than every fifth, to force some action. Even with these changes Lankhmar suffers from the 4-player format and near impossibility of capturing an enemy citadel until virtually all enemy units are dead.

Sincerely,
Lew Pulsipher

Dear WD,

May I offer my congratulations on an excellent magazine. I was, however, surprised to see in the August/September issue that the letters from readers gave very little mention of Don Turnbull's excellent article, The Monstermark System.

I would like to set the record straight and offer him my heartiest thanks for a superb way of reclassifying monsters. In many D&D campaigns I have found the D&D level tables most unsatisfactory and Greyhawk's even worse. My only criticism of Don Turnbull's article was that he left out, whether intended or not, one of my favourite monsters – the infamous Balrog.

The Balrog poses a slight problem as it always attacks each turn with its sword 1-12 pts damage, and, on a roll of 7 or above using 2 D6, uses its whip as well. I don't know if Don would agree with my figures, but here they are

Monster	AC	HD	Melee notation	D	A=M
Balrog (small)	2	10	1:100% 6½ (+54.5% 7)	50	203.2
Balrog (medium)	2	10	1:100% 6½ (+54.5% 10½)	50	260.4
Balrog (large)	2	10	1:100% 6½ (+54.5% 14)	50	317.7

I have not taken into account a Balrog's resistance to magic, but nevertheless, the small and medium Balrog would appear in the revised Monster Level Tables on level VIII and the large Balrog on level IX, whereas Greyhawk has them all on level 6.

Anyway, thanks again Don for the system.

Best wishes,
Nigel Galletty

Dear WD,

May I make an open plea to any figure manufacturer who might be reading. I am an ardent D&D fan, and despite the excellent and varied figures now being produced, nobody makes actual dungeon characters with backpacks, sacks, rope, 10' poles, lanterns, torches and all the other paraphernalia taken down dungeons. If such figures cannot be easily produced, may I suggest that someone brings out an accessory pack containing these items. Also, if any reader knows where I can get a suitably laden mule, I would like to hear of it.

Yours sincerely,
Patrick Martin

– It will probably be of interest to you to learn that Asgard Miniatures now produce an accessory pack of wineskins and torches (12 items for 15p). *–Ed.*

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